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Thakur Jaideva Singh
A Great Savant

आम्नाय-ग्रन्थोत्थान,
परमिति, करौंदा
वाराणसी-5

ग्रन्थालय
वाराणसी-५

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# THAKUR JAIDEVA SINGH

## A Great Savant

### A Birth Centenary Commemoration Volume

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदा
वाराणसी-5

N. Pattabhi Raman
Editor

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आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
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भरतनिधि, करौंदी
वाराणसी-5

# Foreword

Thakur Jaideva Singh was in the line of the great multi-disciplinary scholars of this country who were masters of many branches of knowledge. Also, he was a rare disciple and vidyaputra of his peer Abhinavagupta who was equally at home in literature, philosophy, music and Kashmir Saivism. As years passed by, Thakur Jaideva Singh ripened and matured intellectually and spiritually.

Like many of his generation, he began as a teacher. He was trained to love and to respond to romantic poetry, to know the varied philosophic systems of the East and the West. Also like others of his generation, from formal education he turned to delve deep into sources of the Indian tradition by perusing texts in the original, and was drawn to Sanskrit and Indian Philosophy. Alongside, was the love of music and training under the great Nanubhaiya Telang of the Gwalior gharana. This combination of a command of the English language, the discipline of philosophy, a facility for access to original sources in Sanskrit, and an ability to perform, made Thakur Jaideva Singh a unique person who could communicate with as much ease with the most traditional masters of the gharana system as also with scholars and philosophers of the textual tradition.

As Chief Producer of Music in the All India Radio, he will always be remembered for having initiated the National Programme of Classical Music. What we take for granted today, was the result of the vision of a single person and the support of the then Minister, Sri B.V. Keskar.

Thakur Jaideva Singh was constantly developing and travelling inwards. From performance and scholarship, he moved deeper into the wellsprings of the Indian tradition as embodied in Kashmir Saivism. Relentlessly, he persevered to sit at the feet of the masters, whether Pandit Gopinath Kaviraj in Varanasi or Swami Lakshman Joo in Kashmir. He became immersed and drenched in the vibrations of Kashmir Saivism. Abhinavagupta had expounded the philosophy over a thousand years ago. Thakur Jaideva Singh became his articulator and sensitive interpreter.

Anyone who knew Thakur Saheb was impressed by his ability to contain, assimilate, and rearticulate, lucidly, clearly, in a most sonorous voice, the multiple disciplines and sub-schools of each discipline that he had mastered.

If he began to speak about Dhrupad and Prabandha, it was a world which he understood from the inside, its origin and, more, its character and personality. In contrast, if he turned his attention to Thumri, Dadra, Khayal, he was in that world. He looked at these forms from within their own internal structure; went through bylanes and sublanes of the musical structure and composition; would illustrate his words with singing, relate each of this to the ultimate philosophy of Nada as



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Brahma, never ever forgetting the injunctions of his manas guru, Abhinavagupta, that there are only three discrete notes which contain the Universe— *sa ri ga*. For Thakur Jaideva Singh each musical note was a character and personality with a multifacetedness distinctive. The intricacies of each *swara* fascinated Thakur Saheb and he relished the taste of the *svabhava* of each.

As student, scholar, of Abhinavagupta, he has left behind a legacy of critical writing on Kashmir Saivism which will be long remembered. It will stimulate research at a very serious level because the Siva Sutra-s, Spandakarika-s, Para-Trisika Vivarana, are seminal works for both the study of Saivism as also illuminators of many obscure passages of the *Natya Sastra*.

I would like to compliment the Sruti Foundation for its initiative in publishing a monograph on the life and work of Thakur Jaideva Singh. The contributors to this slender volume are people who knew Thakur Jaideva Singh in different and yet related spheres of enquiry. Dr. Prem Lata Sharma, herself a scholar, musicologist and teacher, speaks about her contact with Thakur Jaideva Singh, and gives us a glimpse into the unpublished manuscripts of the history of Indian Music on which Thakur Jaideva Singh was working. Bettina Baumer, an equally well-known scholar of Indian Philosophy and the Indian Arts, has edited, in a spirit of devotion, Thakur Saheb's work on the *Para-Trisika Vivarana*. Her article makes it clear that Thakur Saheb was exploring these texts not merely as a textual scholar concerned with exact words but was, indeed, drawing the essence from the world view and the philosophic systems. It is the lucidity of the elucidations which make Thakur Saheb's writing on Abhinavagupta valuable as expositions of the Philosophic school. Shanno Khurana was his disciple who completed her Ph.D. under his guidance. She knew Thakur Saheb, the teacher, the musician, the composer and the guide. Her article and that of Dr. Gautam unravel Thakur Saheb, the guru and teacher. Sumati Mutatkar, on the other hand, provides a glimpse of Thakur Saheb as a colleague in the All India Radio.

For anyone to attain so much in a single lifetime, to have the perseverance, to grow and develop, mature and ripen with the essence and rasa, the sap of the disciplines that he was following, is rare. Many Indian texts speak of the transformation of the person through his art or his sadhana. The philosophy and the scholarship, the music and the teaching, transformed this frail, 92-year old man, into an instrument of light, wisdom and sound when he spoke.

I pay my tribute to him.

New Delhi

Kapila Vatsyayan



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...य—ग्रन्थालय,
...निधि, करौंदी
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# Preface

It has been a privilege editing this volume which takes a look at the life, career and achievements of Thakur Jaideva Singh, a savant and a seminal figure, and which also includes a selection of his perceptive observations on key aspects of Indian music.

The volume is the result of a project undertaken by the Research and Documentation Centre of the Sruti Foundation in connection with the birth centenary of Thakur Saheb who was born in September 1893 and died in 1986. As the coordinator of the project, I requested former students, colleagues and friends of Thakur Saheb to write on specific aspects of his life, career and achievements. Dr. M.R. Gautam, Dr. Samar Bahadur Singh, Dr. Bhanu Shankar Mehta, Dr. Prem Lata Sharma, Dr. Shanno Khurana, Dr. Sumati Mutatkar, and Dr. Bettina Baumer, whose contributions are included in this, as well as Thakur Saheb's daughter Smt. Manjushri Singh and grand-nephew Sri Sanjai Singh who readily offered their cooperation. I am grateful to each one of them. I am equally grateful to Dr. Kapila Vatsyayan, Academic Director of the Indira Gandhi National Centre for the Performing Arts, who has written the Foreword to this volume.

The contributions of these students, colleagues and friends of Thakur Saheb were published earlier, as articles in a special feature in the December 1993 and January 1994 issues of *Sruti*. The observations of Thakur Saheb on different key aspects of Indian music, published in the second part of the volume, were made available by colleagues, friends and family members of Thakur Saheb, to whom I owe sincere thanks on my own behalf and on behalf of Sri K.V. Ramanathan, Honorary Director of the Research and Documentation Centre of the Sruti Foundation.

My thanks are due also to Kumari S. Janaki of *Sruti* for her diligence in preparing the English transliteration of Sanskrit quotations and in checking and proof-reading the texts. I am equally indebted to Kumari M. Sudha for carrying out the design and layout instructions with both skill and expedition.

I must add a word about the English transliterations of Sankrit terms. We decided to substitute the original Devanagari texts with the English transliterations for practical reasons connected with the production process. I am sure that those who know Sanskrit can follow the texts just as easily with these transliterations.

I must express our gratitude to yet another source of help— the Department of Culture of the Ministry of Human Resource Development of the Government of India which gave a grant to the Research and Documentation Centre of the Sruti Foundation to help implement the project and bring out this publication.

March 1994

N. Pattabhi Raman



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# Part One

# LIFE, CAREER & ACHIEVEMENTS

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## PROFILE

# A Great Savant

By Dr. M.R. Gautam

Thakur Jaideva Singh was a great savant of India, a towering figure in the world of scholarship who has left indelible footprints on the sands of time. Manifold are his achievements in different fields, as an erudite scholar of several subjects, as a teacher of philosophy, as a distinguished author in both English and Hindi and as perhaps one of the most eminent musicologists of the world. One had only to broach some topic pertaining to philosophy, or English, or Sanskrit, or Kashmir Saivism, or Buddhism, or Kabir, or music, and Thakur Saheb, as he was respectfully called, would give a professional discourse on it, drawing on his vast reservoir of knowledge. His greatness and uniqueness rested on his original approach and interpretation of texts already commented upon by other scholars. He had an infinitive insight into the implied meanings of words and sentences. His versatile scholarship had endowed him with a synoptic vision and comprehension which he brought to bear in his delineation of any subject. He could traverse easily from one subject to another and relate them together in an epistemological sweep. He was indeed a man with an integrated vision.

Thakur Saheb died at the ripe old age of 92. If he had lived on, he would have completed a hundred in September 1993.

His life had begun on 19 September 1893 in the princely state of Shoratgarh in Basti district in what is today called Uttar Pradesh. He was born into a well-to-do family. His grandfather Udit Narayan Singh was a Thakur or a small chieftain of the kshatriya or warrior caste. The British beheaded him since he was among those who fought them in 1857, and also decided that his entire family should be eliminated. Jaideva Singh's father Gopal Narayan Singh was only two years old then but his mother saved him; leaving all the property behind, she hid him under burnt wheat chaff in the village where she had taken refuge. Subsequently too, Gopal Narayan had to be in hiding for a long time.

Jaideva Singh was the only son of his father. The latter, not too keen on

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education, wanted him to become a farmer. But, fortunately, he did not force his wish on his son who studied to acquire master's degrees and, by securing the first position in every examination he took, earned a reputation as a brilliant student.

Jaideva Singh's initial education was in Shoratgarh. But when the first railway line was laid in U.P., in 1906, he moved to Gorakhpur to continue his studies. He remained there for three years and thereafter went to Varanasi and got admission in the Central Hindu High School in the VI standard. He obtained the 'first class first' position in both the high school and the college-level Intermediate examinations. In 1913, when studying in the high school, he took the Akhil Bharatiya Dharmasastra examination and secured again the first rank in the whole of India. His brilliance in studies, especially in the field of religion, endeared him to Annie Besant, who was then the Principal of the school. A theosophist, she was also an advocate of freedom for India, He came under her influence and also under the influence of Babu Bhagwan Das, the great savant and scholar. Thanks to the influence of these two great personalities, he became a vegetarian despite his love for non-vegetarian food and gave up even onions and garlic for the rest of his life.

Jaideva Singh passed his B.A. in first class in 1917. After this, there was a gap of 11 years before he took the M.A. examination in philosophy. As usual, he secured a first class and the top rank too. He was an ardent student of philosophy and used to visit Kashmir during the summer recess. On one such visit, around 1930, he accidentally met a German who was also holidaying in Kashmir and who turned out to be not only a scholar in Oriental and Occidental philosophies but also a scholar in Sanskrit. When he found that Thakur Saheb had not studied the Sanskrit texts in the original but only their English translations, he reproved him for having done so and thus missing the glorious beauty and profundity of the great Sanskrit language. He counselled him to study them in the original. Jaideva Singh was cut to the quick by the German's observation and, immediately upon returning from his holiday, began studying Sanskrit. In 1934 he took his M.A. in Sanskrit and, as was his wont, obtained a first class and the first rank. Thereafter he studied all the works in Sanskrit in the original and acknowledged his deep gratitude to the German scholar. He narrated this incident to me during one of my classes with him.

After taking this additional degree, Jaideva Singh joined the D.A.V. College in Kanpur as Professor of Philosophy and English. He served here till 1945 when he accepted the principalship of the Yuvaraj Dutta College (Y.D. College) in Lakhimpur Kheri, Oyal, U.P. He built up this college from the undergraduate to the post-graduate level, improved the calibre of tuition, thoroughly streamlined the administration and transformed the college into an institution of repute.

Jaideva Singh became passionately fond of music even in his childhood. This passion was appreciated by his uncle Thakur Gurudin Singh who was an affluent zamindar and a grand patron of music. This led to numerous opportunities for the young lad to listen to several eminent musicians, including Pandit Vishnu Digambar Paluskar, Beenkar Murad Ali and Ustad Allauddin Khan of Maihar. Later he was



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able to listen to Ustad Faiyaz Khan also several times, as well as thumri singers like Bari Moti Bai and Gauhar Jan. In fact, he was able to meet many of these musicians and, over time, he became closely associated with some like Faiyaz Khan.

Jaideva Singh's deep interest in music was nurtured further by the regular and rigorous training in music received by him.

While at Varanasi, he heard Pandit Srikrishna Hari Hirlekar, the seniormost disciple of Pandit Vishnu Digambar Paluskar. This prompted him to seek him out and Hari Hirlekar agreed to be his guru. Later, when he went to Kanpur, he became a disciple of Pandit Nanubhaiya Telang who was a recognised exponent of the Gwalior gharana. He learnt from him for seven years, from 1925 to 1932. He had developed into a good singer but, all of a sudden, his singing voice was adversely affected— and permanently so— by a mysterious illness. Consequently, he was compelled to give up singing. But he could teach yet. During the course of my study under him for over 16 years, he taught me several thumri-s, dadra-s and a few khayal-s. Despite his age and despite his handicap, his voice was yet pliant and sensitive and he could convey the subtle graces (gamaka-s) with surprising precision.

In 1956, after he retired from the Y.D. College, Thakur Saheb was invited to deliver a lecture in Delhi on 'The Problems of music facing the country'. Dr. B.V. Keskar, who was then the Minister for Information & Broadcasting, was among the audience. He was so impressed by Thakur Saheb's talk that he offered him the post of Chief Producer of Music in All India Radio. Thakur Saheb accepted the offer and moved to Delhi. There he did not have perfectly smooth sailing but he developed a close rapport with the Minister who was a connoisseur and ardent patron of classical music. This enabled him to notch up a few creditable achievements. With the Minister's support, he was primarily responsible for the promotion and propagation of Indian classical music. During his tenure from 1956 to 1962 he introduced several new programmes, including a few which were in incubation when he joined. Among them:

- The singing of *Vandey mataram* daily at the beginning of the morning transmission.
- Mangal shehnai vaadan, daily in the morning following the rendering of *Vandey mataram*.
- National Programme of Music (live).
- Radio Sangeet Sammelan, like the National Programme, live and conducted before an invited audience and broadcast directly.
- Establishment of an archival tape library to preserve classical music and old compositions for posterity.
- Establishment of an Instruments Museum, containing about a hundred musical instruments.
- Start of the preparation of a Dictionary of Music.



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One of his outstanding contributions was the streamlining of the working of the Music Auditions by creating boards for local and final audition for the proper gradation of artists. In the beginning, the final auditions were live. Later on, recordings were made locally and listened to by the Central Audition Board in Delhi.

He was also responsible for starting the Tansen Music Festival in Gwalior.

After Thakur Saheb left All India Radio in 1962, he settled down in Varanasi, where he had built a spacious bungalow, and continued his favourite occupation—study and writing. It is here that he began studying various aspects of tantra and yoga under the guidance of Mahamahopadhyaya Pandit Gopinath Kaviraj. Scholars referred to Panditji as 'Adhunik Abhinavaguptacharya' because it was widely acknowledged that India had not produced a Tantrik scholar-yogi of the calibre of Abhinavaguptacharya (10th century) till the advent of Gopinath Kaviraj (b. September 9, 1880). Pandit Kaviraj lived in Ratha Yatra Chowmani, Siddhagiri Bagh, and Thakur Saheb built his house too in Siddhagiri Bagh, very close to Kaviraj's house. Thakur Saheb considered Kaviraj as his holy Ganga and Lord Viswanath. He used to go to him at least three times a week to study. He narrated to me several marvellous incidents regarding Kaviraj's staggering scholarship and told me how Panditji would explain and elaborate all the esoteric sections of tantra and yoga from his own personal experience, which was beyond the scope of the most outstanding scholars, and quote extensively from books and manuscripts which he had read just once 50 to 70 years earlier! Thakur Saheb studied with Kaviraj till the latter's demise in 1976.

Apart from Pandit Kaviraj, he had another guru in Swami Lakshman Joo who was the living authority on Kashmir Saivism and, like Pandit Kaviraj, was a great yogi too. Swamiji was in fact the last in a line of pandit-yogis who had specialised on Kashmir Saivism. Every summer Thakur Saheb used to visit Kashmir where Swamiji lived, to study and comprehend some of the important works on the subject. In the event, Thakur Saheb wrote authentic, authoritative and scholarly commentaries in English on some of the most well-known works on the subject.

Thakur Saheb's love for music never waned. Every year during Holi, he organised a musical soiree in his house in which several top-ranking musicians participated—without remuneration because of their respect for him. On that occasion he hosted a grand lunch to all the members of the audience, as well as to the artists. Earlier, when he was teaching, he had organised music festivals every year, first at the D.A.V. College and later at the Y.D. College.

Indeed, Thakur Saheb's Varanasi residence became a place of pilgrimage to all students of music, philosophy, Hindi, English, musicians, scholars and people of distinction.

In Varanasi, Thakur Saheb led an active life which, from the very beginning, was very regulated and disciplined. He got up daily at 5 am and after his yoga exercises,



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he sat for meditation. After meditation he began his study. At 9 am, he had his bath and breakfast. At 10 am he again sat for his study which continued until 2 pm. He had his lunch between 2 to 3 pm. This was followed by a siesta between 3 to 4 pm. From 4 pm, he continued his study till 10 pm. During this segment, he met people, taught students, replied to letters and attended to his social engagements. He was a fastidious stickler in the matter of diet and maintained a very rigid menu for his breakfast, lunch and dinner. His breakfast consisted of five almonds, an apple or any seasonal fruit, a glass of cow's milk and a teaspoon of finely sieved myrobalan powder. His lunch consisted of two pieces of roti, a little rice (Basmati), dal (Bengal gram), two vegetables, and fresh cheese. Throughout his life he never ate any food which was not cooked in pure cow's ghee. The ghee was regularly supplied to him by the Rajkumar of Shoratgarh. For dinner he took only fruits and milk. If he had to travel he always carried a supply of cow's ghee with him.

In 1972 he lost his wife. Thereafter he was well looked after by his grand-nephew, Sanjai Singh and his wife till his death.

In 1961, Thakur Saheb led a delegation of musicians to Japan to participate in what was billed as the East-West Encounter. His opening speech on the uniqueness of Indian music was hailed by all the scholars present as one of the best ever made by an Indian.

In 1973, Thakur Saheb was offered the chairmanship of the U.P. Sangeet Natak Akademi which he accepted and served for a term of six years. As Chairman, he introduced the annual awards for the best vocalist and instrumen-talist in U.P. The awards each carried a cash prize of 2000 rupees and an inscribed bronze plaque. He also introduced the guru-sishya scholarship wherein the guru and the sishya were paid monthly stipends for a period of two years initially and, in some deserving cases, upto four years. This scheme worked successfully as long as he was the Chairman. He also initiated a scheme to record the rich folklore of western Uttar Pradesh.

In 1974, the President of India conferred the honorific of Padma Bhushan on him. The Sangeet Natak Akademi awarded him its fellowship. Other honours presented to him were: Banaras Hindu University— honorary degree of D. Litt., the Indira Kala Sangeet Viswavidyalaya, Khairagarh— Sangeeta Vachaspati, Sangeet Vidyapith, Bombay— Sarangadeva fellowship; Kanpur University— D. Litt., Madhya Pradesh Government— Tansen Samman in 1983. While the U.P. Hindi Sansthan honoured him with the Saraswati Samman, the President of India gave him a special award in 1986 in recognition of his outstanding scholarship in Sanskrit.

Thakur Saheb was a voracious reader. His thirst for knowledge was so great that he wished to study the great works of renowned scholars on mysticism, music, philosophy and other subjects in their original versions. Therefore he learnt Greek,



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Latin, Persian, French and German in addition to English, Sanskrit, Pali, Hindi, Bengali, Marathi, Gujarati and Urdu.

Thakur Saheb was a prolific writer and speaker. He authored a number of books in Hindi and English.

Thakur Saheb, at the time of his demise, was engaged in writing two other books-- *Bharatiya Sangeet ka Brihad Itihas* (Hindi) and *The History of Indian Music* (English). Regrettably, these books could not be published during his lifetime. But they are to be published soon, as edited by Dr. Prem Lata Sharma.

Another book, *Bharatiya Darsan ki Samanya Viseshatayen*, is due to be published, too.

Apart from these, he wrote several text-books, in English, for Intermediate, B.A., and M.A. classes on philosophy. He wrote numerous articles on varied subjects, which encompassed philosophy, yoga, Buddhism and other aspects of Oriental mysticism as well as music. Unfortunately, even a complete list of all the articles he wrote is not available.

According to Sanjai Singh, Thakur Saheb's personal library consisted of 6000-7000 rare books. Of these some 1500 very rare books have been turned over to the Indira Gandhi National Centre for the Arts in New Delhi where they are maintained distinctively as part of the Thakur Jaideva Singh Collection which also includes several manuscripts of Thakur Saheb's writings, his personal diaries and note books, and several recorded tapes of his talks, also gifted by Sanjai Singh.

Thakur Saheb was an engaging speaker. More, he was an orator trained in all the rhetorical devices by none other than the great Annie Besant. When he spoke on any subject, usually extempore, before long he would cast a spell on the audience with peerless choice of words, appropriate quotations and voice modulations. He presided over a large number of seminars, all over the country, organised by various institutions and societies like the Sangeet Natak Akademi, All India Radio, and universities. Taken together, his talks and observations constituted a magnificent and mighty compliment to the corpus of published works on literature, spiritualism, mysticism, philology and so on.

It is not surprising that Thakur Saheb was considered a living encyclopaedia and an institution by himself. There were several exemplary facets in his personality. He was very simple and austere. He was very humble and unobtrusive about his scholarship and would not reveal it until one prodded him. He would open out only after he was convinced of the other's genuine interest in learning. He believed in vidya-daan (teaching) and never charged anything for his tuitions. He was easily accessible and obliging whenever anyone wanted him to give a talk. At times he would forget to ask the organisers of such talks to provide him with conveyance and would reach the venue at his own expense. He was bereft of guile and was unaware of the art of putting on airs.



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## PROFILE

I had the enviable good fortune of sitting at Thakur Saheb's feet and studying musicology for 16 years, from 1964 to 1980. Even afterwards I used to go to him to clear my doubts on music, musicology, philosophy, philology, Sanskrit, yoga, epistemology, ontology, etc. He was my ready-reckoner as it were and the answers I got from him could not have been improved upon by anyone else.

Thakur Jaideva Singh was a true scholar, unconcerned with and unattached to the mundane allures of name and fame. He was, indeed, a great savant. With his death on 27 May 1986, the world lost one of its most distinguished scholars and philosophers and a great original thinker.

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## Books Of Thakur Jaideva Singh

### HINDI

*Paschatya Darsan ki Mukhya Awadharnayen; Samkaleen Darsan; Kabir Vyangmay (four parts); Kabir Vani-Piyoosh; and translation of Pratyabhijna-Hridayam (basic book dealing with Kashmir Saivism).*

### ENGLISH

*An Introduction to Madhyamika Philosophy; Conception of Buddhist Nirvana (edited); Shiva-Sutra-s (English translation and notes); Vijnanabhirava (English translation and notes); Spandakarika-s (English translation and notes); Pratyabhijna-Hridayam (English translation); and Para-Trisika Vivarana (English translation with notes and introduction).*

### NOT YET PUBLISHED

*Bharatiya Darsan ki Samanya Viseshatayen (Hindi); Bharatiya Sangeet ka Brihad Itihas (Hindi); The History of Indian Music (English); and The Secret of Tantrik Mysticism.*



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# *Thakur Saheb As I Knew Him*

**By Dr. Samar Bahadur Singh**

My association with Jaideva Singh, whom we affectionately addressed as Thakur Saheb— was both long and intimate. We were colleagues, first, in All India Radio; then, I was Secretary of the U.P. Sangeet Natak Akademi when he was its Chairman. Even apart from these official relations, I was quite close to him. True, our domains of specialisation were different— his was philosophy, mine medieval Indian history— but we had common aptitudes. Music was a passion with both of us. Spiritual pursuit was another unifying bond. Literature, broadcasting and yoga also fascinated both of us.

It was in the late forties that I first saw Jaideva Singh. He had come to participate in a seminar, organised by Professor D.P. Mukherji in the University of Lucknow, where I was a research scholar then. The topic under discussion was 'Concept of Thumri in Hindustani Music'. Then in his mid-fifties, thinly built, fair, with agreeable facial features and of medium height, and dressed in a Jodhpuri suit with cap on, he looked every inch a scholar. And my presumption proved right when he took the platform to expound the theory and practice of this romantic light classical song-form. His performance was really superb. His deep understanding of its nuances and subtleties, his heart-touching illustrations and his rare eloquence— all these left an indelible impression on my young mind. As the years rolled by, this distant acquaintance steadily developed into strong affinity.

Yes, Thakur Saheb was a scholar in the truest sense of the term. His house 'Vishram Kuti', in the Siddhagiri Bagh locality of Varanasi, had become an abode of learning— a real temple of 'Saraswati, veena pustak dharini', where veena and pustak both flourished. Seated on one side of his spacious drawing room, on a wide wooden takht (plank) with a small chauki (stool) in front, a supporting pillow behind and lot of reference books scattered all around, Thakur Saheb would spend almost his entire day reading and writing. Whenever I went to see him, I would invariably find him thus seated. Upon my arrival, he would look up, extend an

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affectionate welcome and ask me to sit in the nearby armless chair. For formal visitors, there was a sofa set too. Sensing his mood, I would broach some topics of mutual interest and, once aroused, he would keep pouring out his inexhaustible knowledge and experience, till some other visitor stepped in. Forenoons, normally, he would devote to his own studies, but in the afternoon, he would meet visitors of all kinds.

Though not very affluent, Thakur Saheb would purchase a few books almost every month. As a result, he had built a huge library which included rare books on philosophy, music and some other subjects. The maintenance of a library of such dimension needed constant care which Thakur Saheb could ill-afford, more so in his old age. Once, some of his valuable books were eaten by white ants. He grieved the loss immensely. He conveyed his agony to me in a heart-rending letter. His attachment to his books was as intense as that of a parent to his progeny. Once I asked him: "What would happen to this library when you are no more?" "I have already made a provision in my Will that this should be donated to my college, which I founded and nourished at Lakhimpur," replied he. I understand that the house of Thakur Saheb has been sold after his demise and that a part of his library was shifted to Lakhimpur while the remaining books have been donated to a cultural institution in Delhi.

Thakur Saheb did his routine writing with his papers on the small chauki placed in front of his seat. But whenever he had to write something special, he would sit in his library, in the adjoining room, where he had a small table and a chair for the purpose. I would often watch him working at this table, even in the twilight of an evening, under a lamp shade. Later in his life, when severe cataract had impaired his vision, he read and wrote with the help of magnifying glasses.

Thakur Saheb's devotion to his self-allotted task was exemplary. A single instance should suffice to prove it. He was deeply interested in Saiva philosophy. He had undertaken the translation of the *Shiva Sutra-s* when he was approaching 90. To seek personal guidance from an expert, he would go to Srinagar (Kashmir) every summer and stay there in a small room for about three months. He would cover the entire journey from Varanasi to Srinagar by rail and road, travelling in second class and from Jammu onwards by bus. In Srinagar, he would devote all his time to this translation, under the guidance of an expert swami. At that advanced age, he would sleep on the floor and eat whatever the boy-escort could cook for him. No discomfort, no physical disability and no hardship, could deter him from his chosen path.

Jaideva Singh's dedication would often remind me of my grand-guru Dr. Jadunath Sarkar, the famed historian of Mughal times. He too, while in his eighties, would undertake similar arduous journeys from Calcutta to a place near Poona, stay there for months, leading almost a life of recluse, in the pursuit of knowledge of medieval India. The motivating force behind these two grand old men was their burning desire to contribute something substantial to the cause of learning, before they would fall into eternal sleep.



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## THAKUR JAIDEVA SINGH

'Style is the man'— so goes the saying. Jaideva Singh too had a style of his own which was marked by simplicity, matter-of-factness and elegance. He did not believe in verbosity or ornamentation. His hand-writing was well-set, with small, beautifully-shaped letters woven into appropriate words and phrases. In his communications— he would mostly write on post-cards— he would be brief, business-like and formal, never being too intimate or effusive. He had commendable command over three languages— Hindi, Sanskrit and, of course, English. His translations from Sanskrit to English, with apt annotations, bear testimony to his deep understanding of the theme. On the immortal poet Kabir, he had planned a series of six volumes in Hindi, of which, only three could be published during his lifetime. In between, he would contribute articles also, to various standard magazines.

Though essentially a man of reserved nature, Jaideva Singh was an excellent orator. Gifted with a resonant voice and an acquired Oxonian accent in English, he would keep his audience spellbound, while his speeches in Hindi had a charm of their own. I had the privilege of hearing him when he delivered a long lecture on 'Arvind Darsan' (the philosophy of Aurobindo), organised by the U.P. Hindi Sansthan, Lucknow, in the early eighties under the prestigious 'Ram Dhari Singh Dinkar Vyakhan Mala'. His mastery over facts and language, his lucid exposition of the intricacies of Aurobindo's philosophy without reference to any written notes, and his forceful delivery were really amazing. Clarity, logic and eloquence were the hallmarks of his speeches.

Jaideva Singh had a spiritual bent of mind. His study of philosophy had given it an added thrust. Early morning and late evening everyday he would, unfailingly perform meditation, for half an hour each time, sitting in Siddhasana and facing the east. His process of meditation had three phases— aspiration, rejection and surrender— as propounded by various saints. He would advise me not to meditate for too long since it consumed a lot of psychic energy. He would also do 'upamsu japa'— repetition of the name of Ram using the tongue and lips but without uttering any sound. This, according to him, energised his nervous system and gave him immunity from common ailments.

Thakur Saheb believed in the essence of religion, never in its rituals. Though settled in Varanasi, he would seldom go to bathe in the Ganga or offer prayers in temples. He would not undertake any religious fast either. He was an ardent devotee of the Gita and tried to reflect its teachings in his conduct. He was an embodiment of peace and serenity. No provocation, howsoever serious, would disturb the balance of his mind. Once I asked him: "Thakur Saheb, how is it that you never lose your temper?" And he replied quickly: "Anger is such a deadly poison that it kills the doer himself. So why should I indulge in such a foolish act?" The motto which guided him was: "Detached performance of duty, without hankering after result".

But Thakur Saheb was a man of practical wisdom too, with an uncommon commonsense. An astute administrator and a shrewd observer of human nature,



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he could sense how far to go and where to stop while dealing with men and matters. He was an adept in the art of winning friends and influencing people. He achieved excellent rapport with his colleagues— both senior and junior.

Despite being busily engaged in his academic and spiritual pursuits in Varanasi, Jaideva Singh would, often, find time to go out to attend meetings, participate in seminars and fulfil other public engagements. Once I pleaded with him not to undertake such frequent tours, after crossing 90 years of age, and that too without any escort. Dismissing my plea, he remarked: "In Varanasi, I remain so occupied with my work that I get hardly any time to breathe. These tours provide me an opportunity to relax, to refresh myself and thus enable me to attend to my tasks with renewed vigour and added zeal after my return."

Thakur Saheb was a real rasika at heart and an ardent admirer of beauty in art and literature. He laid great emphasis on the aesthetic aspects of musical performance— voice production, musical intonation and correct pronunciation. He felt unhappy that later-day musicians had a predeliction for speed without mastering the essence of swar and taal. A comment he often made was: "The khayal is being butchered on the altar of taan-s and dhrupad on the altar of taal."

About a year before his demise, Jaideva Singh came to Lucknow and stayed with me for a week. Then I had the chance to observe his routine. He would get up at dawn, and, after the ablutions, perform meditation. He would then take some Ayurvedic mixtures and, after a relaxed bath, take his breakfast which invariably consisted of one apple, a few almonds in paste form and a cup of cow's milk. Then he would go out to fulfill his various engagements. After return, he would take his lunch which included two small chapatis, pulse, a quarter plate of rice, cooked vegetables and a cup of milk. After meditating for 30 minutes in the evening, he would have his supper which consisted of just two bananas and a half-litre of milk. He would conclude his meals with a spoonful of myrobalan (amala) powder. He would never take any snacks in between his meals. His explanation was that snacks would disturb the process of digestion. Tea and coffee he never touched, but he would occasionally take chhena (Indian cheese) sweets. After reaching 90, he had given up his morning walk, which he had been taking regularly for an hour daily on the lawns of the Theosophical Society in Varanasi.

Once, out of sheer curiosity I asked him: "Thakur Saheb, what is the secret of your radiant health and longevity?" His response: "Fifty per cent I owe to music, and the rest to my regulated life and, of course, to the regular intake of amala [myrobalan]. Music is a mental tonic to me."

In a radio talk, captioned 'What life has taught me', Thakur Saheb, once revealed that, in his earlier days, he had suffered from three major ailments— nervous breakdown, leningitis, and an intestinal affliction he called sangrahini. No medicine of any system could cure him completely. The more he consumed them, the more ineffective they became. Ultimately, he said, he realised that only



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a well-regulated life and a balanced diet could rid him of his persistent suffering. After that, if he had to take medicines, he preferred homeopathic and ayurvedic remedies.

Jaideva Singh, though always happy in the company of books, was rather lonely in his old age. His wife had died before him. His grand-nephew looked after him, but his only progeny— a daughter— lived with her husband, often far away. He would meet his expenses from his savings and the casual income he earned from time to time. He was particular in maintaining an account of his income and expenditure. He would always advise me: "Never enter a shop unless you have to purchase something specific, or else, you would be wasting money on things needlessly." He kept his requirements to the minimum, but he would bring presents to his near and dear ones, whenever he visited them. He was lavish in praise, but seldom critical of others.

Jaideva Singh died full of years at 92. He remained active and alert till the end. But for the complications arising out of his prostrate operation, he might have completed a century. Age had, no doubt, started telling on his body, but not on his spirit. At times he would say: "My body is now gradually wearing out but my mission still remains unfulfilled." Once he confided in me that an astrologer had predicted his death in his 94th year, but without any serious disease. The prediction proved almost true. Did this prediction weaken his will to live on? Who can say?

"Find out thy job, and work at it like Hercules." This was his advice to all who came in contact with him. None translated this advice into action better than he did.



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# *Some Glimpses*

By Dr. Bhanu Shankar Mehta

## PATRIOT

Born in a family of revolutionary patriots, Thakur Jaideva Singh in his youth was an active sympathiser of the revolutionary movement. He helped the heroes of the Lahore Conspiracy Case and similar other causes. He remained a staunch patriot all his life.

## PHILOSOPHER

Thakur Saheb studied both Indian and Western philosophies before delving deep into Buddhism, and Kashmir Saivism. He was also an ardent student of theosophy. He could speak with authority on the Upanishads, Aurobindo or J. Krishnamurti. He spoke with scholarly insights on the Advaita philosophy of Sankara and with equal ease on Visishtadvaita or Pushtimarg. In discoursing on Kabir, the nirgun-margi saint, he was head and shoulders above virtually all others.

## MUSICOLOGIST & MUSIC HISTORIAN

As a scholar of Indian music and its history, Thakur Saheb studied the ancient literature on it, specially the *Natya Sastra* and Abhinavagupta's commentaries on it, and came to certain conclusions:

- Indian classical music is a continuous stream, which started as Sama gana, and then passed through Gandharva gana, Dhruva gana and Prabandha geeta and has now come to dhrupad and khayal gaayan.

- Music is not static but evolves continuously. It has already assimilated lighter music-forms like thumri, dadra and kajri. It is sure to change further and it might encompass geet (poems) also in the near future.

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Thakur Saheb had a deep insight into folk music as well. At one seminar, he ably demonstrated how the chaiti, a folk melody-type, was adopted by classical singers. He believed that the folk tradition had much to contribute to classical music.

Thakur Saheb firmly believed that the pursuit and practice of music will lead to Naad, also called Brahman in the sastra-s. Thus, for him, the way of sur (swara) was a way of worship. He maintained, taking a line Abhinavagupta had clarified, that there are only three discreet notes: *sa, ri* and *ga,* and that the rest are only multiples or fractions of these. He considered the madhyama (*ma*) as the great balancing note. Similarly he asserted that there are only two tala categories— the trayasya (3, 6, 12, 24 and so on) and chaturasya (4, 8, 16, 32 and so on).

Thakur Saheb took active part in the deliberations of the first ever seminar on the *Natya Sastra* which was held in Calcutta and was followed up by similar seminars in places like Ujjain and Varanasi. Everywhere he left inde-lible impressions of his mastery of the subjects.

## TEACHER & EDUCATOR

Thakur Saheb aspired to be an ideal teacher. He believed that a teacher should learn many languages to widen the horizons of his knowledge and that he should learn to use correct terminology. He would be upset by wrong usages and terminological inexactitudes in translations. He himself learnt Sanskrit, Pali and Hindi, and then he learnt Bengali, Gujarati and Marathi and completed the 'saptak' by learning Urdu. But he knew knowledge cuts across boundaries of countries as well as states and so he added virtually another 'saptak' to his repertory by learning French, German, Latin, Greek and Arabic, in addition to English. Given time, he would have completed the 'saptak' by learning Spanish or Syriac or even Tulu. His career offered proof that a scholar should learn all those languages which are needed to study works of interest in their original versions.

As a teacher, Thakur Saheb presided over the Music Teachers' Conference in Jaipur (1964) and Indore (1974).

Thakur Saheb was successful in persuading the board of education to include music as a curriculum subject in schools, colleges and graduate classes in U.P. This, in turn, created employment opportunities for musicians.

## RADIO EXECUTIVE

As Chief Producer of Music in All India Radio, he succeeded in obtaining a proper place for Indian music in the broadcast programme. It is a wonder one man could do so much.

## CODE OF HIS LIFE

Synthesis was the code of his life. He articulated this in a talk on 'Philosophy and



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Music' he delivered at the Banaras Hindu University. In summary, this is what he said:

- Without philosophy, music is blind and without music, philosophy is lame.
- Sur is the mysterious energy which holds the key to the secrets of the universe. Our rishis called Brahman Naad— and Naad Brahma and Sabda Brahma.
- Modern science now admits that sound is a part of the energy spectrum.
- Naad is of two types— aahat and anaahat. Music is running after aahat (impact) but anaahat is really the ultimate sound which is generated without impact (swayambhu).
- Vaak has been accepted as a source of geetam.
- Our speech is limited to vaikhari. What is behind vaikhari we don't know. We do not know about paravaak, pashyariti, madhyama and their powers.

There are many technical terms like gamaka which etymologically means 'to lead to'. Musicologists gave up music and musicians were not literate and so they misinterpreted gamaka and said— that which oscillates is gamaka. Parsvadeva in *Sangeeta Samayasaara* says gamaka is that which leads from the shadow of one note to that of another note. Another definition given is that gamaka is one that leads from the visible to the invisible.

This is how philosophy contributes to music.

We know today's world is out of tune (besur). Here also, music and philosophy come together. Shall we limit ourselves to samvaad (harmony) in music only, or seek it in life also. Philosophy says that unless there is samvaad, there cannot be any progress. So we have to search for samvaad (harmony) in life-and music.

Often people say music is entertainment (sing-dance-jump-play) but certainly philosophy is not entertainment. Darsan carries you towards brahman. And, according to Sarangadeva, the essence of taal and sur is that they lead to salvation. What does it mean? Well, if you can understand the mystery of sur, you will understand music and philosophy both.

## IN OLD AGE

Even in old age, Thakur Saheb was young in spirit. He was an eternal student. His hunger and thirst for knowledge and information remained undiminished. He was looked upon as a living encyclopaedia, a walking library of philosophy, history and music.

The great saint-poet Narsi Mehta, in his famous bhajan *Vaishnava janato*— Gandhi's favourite— has enumerated the qualities which a Vaishnava (gentleman) should possess. A study of Thakur Saheb's life will prove he was a true Vaishnava. He led a life of high thinking and simple living.



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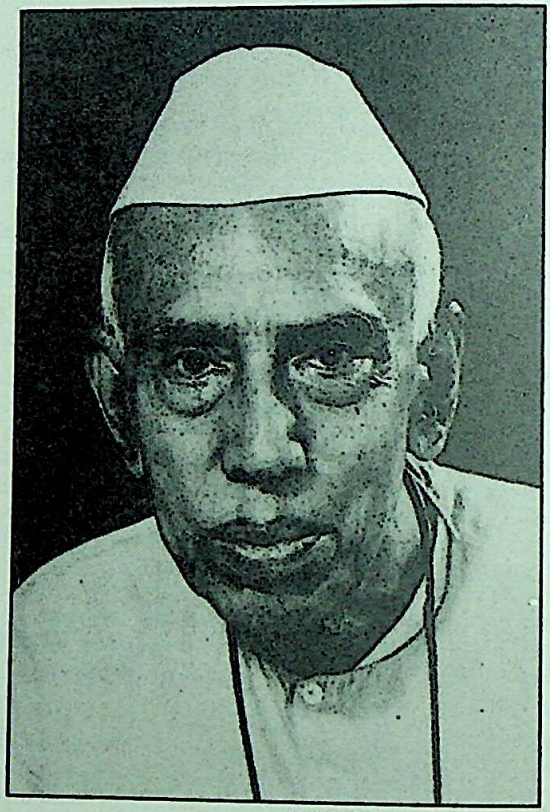

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## MUSICOLOGIST

# An Outstanding Scholar & Exponent

By Dr. Samar Bahadur Singh

Music to Jaideva Singh was a passion, no doubt, but never his profession or main occupation. He was essentially an academic with philosophy as the subject of his specialisation, but with varied interests. Paradoxically, though a distinguished scholar, he neither obtained any research degree, nor did he ever adorn the faculty of any university. He remained a college teacher, all through, first at the D.A.V. College, Kanpur and then as the founder-principal of a degree college at Lakhimpur, U.P. Late in life, his scholarship was duly recognised and three universities including the Banaras Hindu University conferred on him the honorary degree of D. Litt. As an executive of All India Radio he was mainly an administrator or supervisor framing policies and ensuring their effective execution. He was neither a platform performer nor, to the best of my knowledge, did he ever claim to be a composer. As such Jaideva's real eminence lay in the domain of musicology, which he enriched and interpreted, often, through his captivating discourses and through his scattered writings— books, articles and broadcast scripts.

About two years before his death, Jaideva, in a lengthy talk captioned *Meri Sangeet Yatra* (My musical journey) broadcast from the Lucknow Station of AIR, had given a detailed and absorbing account of his long and intimate association with this 'Divine art' which, as he put it, was a 'mental-tonic' (manasik rasayan) to him— more so during his old age. According to him, his mother was an exceptionally talented folk vocalist and had a rich repertoire of seasonal songs. During the Holi festival, she used to compete with her male counterparts in singing appropriate songs, of course, from behind a purdah. Jaideva inherited her talent and, to quote his own words: "My mother mixed music with her milk when she breast-fed me."

Jaideva received his initial training in classical vocal music while pursuing his academic studies at Varanasi. The musical atmosphere of this holy city provided an added impetus to the boy in the pursuit of his hobby.

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## THAKUR JAIDEVA SINGH

In the year 1911, Jaideva, then a teenager, happened to listen to a vocal recital by Pandit Vishnu Digambar Paluskar. Panditji's exposition of the morning melody, Asavari, made a tremendous impact on the impressionable adolescent and whetted his appetite for advanced learning. Giving a vivid account of that recital, Jaideva once told me: "Digambar's powerful and melodious voice, moving majestically in all the three octaves, his systematic delineation of the raag, his fast, colourful and varied taan-s, his astonishing command over laya and taal and, above all, his soulful rendition, moved me so deeply that I felt, almost, hypnotised. No vocalist, before or after, could match this peerless-performer." "Not even Tansen?" I interjected. "No, not even Tansen," he replied and added: The latter's genius was mostly confined to the princely courts, whereas Digambar moved the masses— millions and millions of them."

Jaideva was equally, if not more, devoted to his studies also. To maintain his top rank in the post-graduate class, he would, more often than not, burn midnight oil. This had an adverse effect on his health and he fell a victim to insomnia. No treatment could prove of any avail. Then, one day he met a sanyasi who advised him to listen to sober classical music before retiring to bed. Jaideva acted accordingly. On the very first night, when he listened to an alapa of raga Pooria, he slept like a log for five hours. From then on, music became his constant night companion.

After obtaining a Master's degree in philosophy, Jaideva came to Kanpur to join the D.A.V. College, as a lecturer. His passion for music continued unabated. Though busily engaged in his teaching profession, he always found time to pursue his study of music. Soon he became a hub of musical activities. In 1927, he founded the Sangeet Samaj which gradually blossomed into a premier music institution to cater to the tastes and needs of this industrial city. An eminent vocalist, Nanubhaiya Telang, was brought from Gwalior to serve the Samaj, and Jaideva obtained advanced training in vocal music from him. Jaideva's skill as an indefatigable organiser came to the fore when he started holding All India Music conferences under the auspices of the Samaj every year. The then top musicians of the country— vocalists, instrumentalists and dancers— all, attended these conferences. Ustad Faiyaz Khan was one of the regular participants. Jaideva, thus, came into intimate contact with the cream of Hindustani music and greatly benefitted from that.

While Jaideva was blossoming as a musical flower, an accident occurred which proved a turning point in his career in music. Jaideva was very fond of ice, and, at times, took it, rather, in excessive quantity. This scalded his vocal chords. The damage was so severe that he could not even speak. He was unnerved. No treatment of any system of medicine could cure his 'laryngitis'. Ultimately, he went to Calcutta for further treatment. There, somehow, he regained his power of speech, but not the capacity to sing. Jaideva, often, regretted this loss with a deep sigh: "Since that time the divine language [of music] has been denied to me. Now, I only listen. I just can't sing." Jaideva was in his early forties then.



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But this tragic turn proved a blessing in disguise. Realising his incapacity to be a practical performer, Jaideva now took to musicology. His intimate knowledge of Sanskrit language and literature, stood him in very good stead. It was about this time that he came into contact with V.N. Bhatkhande, the codifier of modern Hindustani music, and became his collaborator. Jaideva took to intensive study of the old Sanskrit works on music in right earnest. In an illuminating article, he not only enumerated these works, but also furnished gists of each for the benefit of those who could not have access to these texts in the original. Jaideva's deep understanding and authoritative interpretation of Bharata's *Natya Sastra*, *Naradiya Siksha*, Matanga's *Brihaddesi* and Sarangadeva's *Sangeeta Ratnakara*, all belonging to the ancient period— were revealing and amazing. His scholarly, thought-provoking and highly absorbing lectures, at times, illustrated through demonstrations, and his numerous published articles, proved, beyond any doubt, that as a musicologist, he was head and shoulders above all his contemporaries in the field.

Jaideva wrote extensively on a variety of musical themes— ranging from rasa and raga to the various forms of musical compositions such as dhrupad, khayal, thumri and tarana. Jaideva's first love, of course, was philosophy, religion and spirituality and naturally these claimed his prior attention. His writings on music were, by and large, restricted only to the articles which he penned, at the request of the editors of various standard journals. To the best of my knowledge, he wrote only commissioned articles, and never on his own. His broadcast scripts on different aspects of music also contain a wealth of information. Some of these have been incorporated in compilations published by All India Radio.

At the request of Dr. B.V. Keskar, who was then Chairman of the National Book Trust, Jaideva had planned to write a book on Indian music, for popular reading, but, somehow, it could not be taken in hand. Jaideva was too preoccupied with his other commitments— English translation of *Shiva-Sutra-s*, commentary on Kabir's works, etc.— to spare time for this book. However, at our repeated requests, during the closing years of his life, he undertook to write two books— one, a short history of Indian music, in English, and the other— a Hindi work to be called *Bharatiya Sangeet Ka Brihad Itihas*. Unfortunately, he died before these two works could be completed and published. I learn that these books are due to be published shortly.

Jaideva Singh joined All India Radio as its first Chief Producer of Music in 1956, (almost the same year, when I too joined this organisation). He was in his mid-sixties then.

Those were the formative years of this medium. A galaxy of luminaries, representing various branches of learning and culture, had come to adorn its staff. Besides Dr. B.V. Keskar, then the Minister for Information & Broadcasting, Secretary of the Ministry, P.M. Lad and Director-General of AIR J.C. Mathur, though belonging to the Indian Civil Service, were both essentially men of culture. Jaideva, therefore, found a very congenial company in his new calling. Since he enjoyed the



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trust and respect of the Minister, as well as his immediate bosses and colleagues, he was given a free hand in shaping the musical policies of this far-flung organisation and ensuring their actual implementation.

But Jaideva's most notable contribution to All India Radio, as a musicologist, was the symposium which was held every year on the eve of the annual Radio Sangeet Sammelan. Thus, he revived the long-forgotten tradition of Bhatkhande, who used to hold similar conferences to discuss and settle the controversial aspects of raga-s, etc. Jaideva would not only select the subject for discussion, but also deliver the valedictory address. He would keep the audience spellbound by his scholarly presentations, enriched with wide-ranging quotations and penetrating interpretations. Some of the papers, presented on these occasions, have since been published.

Jaideva was deadly opposed to the use of the harmonium in All India Radio's programmes. So long as Dr. Keskar was Minister, he did have his way. But in the changed regime, his pleadings proved of no avail. In the event, the harmonium made a triumphant re-entry, though only in a limited manner.

When Jaideva settled down in Varanasi in 1963 his house became a centre of pilgrimage for the devotees of music. Scholars from far and near would visit him to seek his expert guidance on the themes of their research. In the spacious hall of the house, music sittings were held, particularly during the Holi festival, when top-notchers of the city— both vocalists and instrumentalists, would give their performances. Most of the writings of Jaideva, both on philosophy and music, were done in this house.

Jaideva was the Chairman of the U.P. Sangeet Natak Akademi for six long years. I was the Secretary of that institution during the later part of his office. Jaideva, played a pivotal role, in that capacity, to revive, propagate and preserve the traditional music-- both classical and folk. The archives, which came into existence during his tenure, have since become a proud possession of the Akademi. Under his inspiring guidance, several books on the various facets of music, such as dhrupad, thumri and sarangi as also on kajri and chaiti, the two popular and peculiar folk song types of U.P., were written and later published. Jaideva's illuminating lectures, delivered on different topics of musico-logy, in the seminars held by the Akademi from time to time— recordings of some of them may have been preserved in the archives— bore testimony to his praiseworthy scholarship.

In his lecture-demonstrations, Jaideva, would very often lay emphasis on the aesthetic aspects of music. Speaking in a seminar organised on the golden jubilee of the Prayag Sangeet Samiti— a premier music institution of Allahabad, on *Sangeet mein rasa tatva* (The rasa element in music), he said: "Today, our main concern in music is swar and laya (melody note and rhythm). We do not pay requisite attention to the essence of our music, namely, its aesthetics, its emotional appeal. If I had my way, I would issue instructions that all music students should,



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first, complete a course in aesthetics and only then sing or play. Our musical systems abound in elements which can make our performance really moving, but unfortunately, we seldom employ them."

In a paper on the concept of rasa, read out at the music symposium held at the time of the annual Radio Sangeet Sammelan in 1956, Jaideva remarked: "I do not know if there is any word in any other language which can bring out the import of the word `rasa' in its fullness. Perhaps artistic experience would be the nearest equivalent of this word in English. The musician has to become `tanmaya', or one with the raga bhava or spirit of the raga in order to be able to express rasa and so also the listener has to become tanmaya in order to enjoy that experience. It was for this purpose that raga dhyan was composed by our old masters."

Jaideva pointed out, rather repea-tedly, in almost all his discourses, that the soul of our music is alapa, the exposition and development of the raga. In this, due care should be bestowed upon appropriate voice production— its flexibility, and swarochchar— correct, subtle and appealing intonation of each swara— which though the same in all the raga-s, is actually peculiar to each melody. In composition singing, due attention should be paid to sabdochchar— the enunciation of each word of the song in such a way that the aesthetic aspects are augmented. In sum, an impressive and enchanting performance must have a happy blending of both 'kalaa paksha' (artistic aspect) and 'bhava paksha' (the emotional aspect).

In a scholarly and well-documented essay titled *The Origin, Evolution and Decline of Dhruvapad*, Jaideva proved, conclusively, that this form of song was evolved out of the 'salagsud' variety of the ancient Prabandha. This song-form witnessed its hey days, both at the princely courts and in sacred temples during the 15th and 16th centuries, but later it somehow started losing popularity. The learned author also diagnosed the disease that had started eating into the vitals of this, otherwise, robust form and offered suggestions for its revival and rejuvenation.

In yet, another equally well-documented article, Jaideva argued, very ably and convincingly, that the popular style of khayal is perfectly indigenous, developed from the forms and modes enunciated in Sarangadeva's *Sangeeta Ratnakara*. "It is the finest flower of the garden of Indian music, and is not at all an exotic plantation," he observed.

Similarly, in another scholarly article on Amir Khusro, the literary and musical genius of the medieval times, Jaideva, while recognising the valuable contributions made by this poet-musician, also exploded several myths associated with him. He asserted that the tarana form of singing had evolved out of the ancient Indian composition Nirgeeta, though Amir Khusro gave it a distinct colour of his own.

And what about thumri, the romantic dance-song? According to Jaideva, this too had its origin in one of the varieties of the ancient Sanskrit Prabandha, titled



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*Prasadini.* Its inhe-rent beauty caught the fancy of imaginative artists who experimented and developed it until it acquired its present identity. A rasika in the truest sense of the term, Jaideva had a natural fascination for this style. Both in public and private gatherings, he would, during the course of his discourses, recite varieties of thumri-s, and explain their nuances and subtleties. He often regretted that this romantic style, so full of charm and sensibility, is gradually losing its appeal, mainly because the performers, either due to ignorance or incapacity, are not able to convey its emotional ethos in the desired manner. Once, after listening to the thumri recitals of the two ustads— Bade Ghulam Ali Khan and Sharafat Hussain Khan-- in a Radio Sangeet Sammelan session in Delhi, he was so overwhelmed with joy that he composed his own thumri, to convey his deep feelings. The lyric: *Kaisi thumri sunayi, sudh-budh bisrayi* (What heart-touching thumri-s they presented, I lost all sense of time, place or even of my being).

Summing up his observations on the various song-forms presently in vogue, Jaideva aptly and lucidly commented:

"In all arts, there are classical and romantic forms. In Hindustani music, dhruvapada is purely classical; thumri and tappa are purely romantic; khayal is classico-romantic, and this is the secret of its appeal, for it caters to both tastes— classical and romantic."

And he composed a couplet to describe the unique character of Indian music: *Jahaan yog tahaan bhog nahin, jahaan bhog nahin yog / Sapta suran ke mel mein, yog bhog samyog.*

Translated from the original Hindi, it reads: Yoga [spirituality] and bhoga [sensuality] do not co-exist. But in the blending of the seven swara-s, both spirituality and sensuality can embrace each other.



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## WRITER & AUTHOR

# *Jaideva's Two Books On Music*

**By Dr. Prem Lata Sharma**

Thakur Jaideva Singh has authored many books and articles. His English translation of *Pratyabhijna-Hridayam* of Kshemaraja was first published by Motilal Banarasidass in the early sixties and ran into several editions. A Hindi version prepared by him was brought out by the same publisher in 1973. His translation of *Para-Trisika* of Abhinavagupta was published, along with his commentary by Motilal Banarasidass in 1990, after his passing away. Dr. Bettina Baumer edited this work. Both these works have been widely acclaimed. He edited, and translated into modern Hindi, the poetic compositions of the medieval mystic Kabir and wrote an elaborate commentary on the same, along with Dr. Vasudev Singh. This work was published in three volumes in 1974, 1976 and 1981, by Vishwavidyalaya Prakashan, Varanasi. A cash prize of 15,000 rupees was awarded by the U.P. Hindi Sansthan, to this work. The first and third volumes have come out in a second edition in 1993.

In music, Jaideva Singh's thoughts and observations became public through his lectures, talks, articles, papers contributed to seminars, private interviews, etc., both published and unpublished. His two major works in this field, both devoted to the history of Indian music, will soon be published for the Sangeet Research Academy of Calcutta, under my editorship. One of the two works is in English and the other in Hindi. The contents are similar, but not identical. A brief critical survey of both these works is presented below.

The English work entitled *The History of Indian Music* runs into seven chapters covering 500 typed pages. The major bulk is formed by the last two chapters— the sixth and the seventh— that contain biographical accounts of 370 authors, composers and musicians beginning with the 9th century and ending with the 20th century. The sixth chapter, covering the 9th to the 16th centuries, contains 67 items while the seventh, covering the 17th to the 20th centuries, contains 304 items.

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The first five chapters run to only 96 pages in all. There is an Introduction of 9 pages. It does not say anything about the scheme of the work, nor about the idea of history. Most probably, the author planned to write another preface or some such thing for this purpose. As it is, the Introduction is a general essay on the definition of swara, the three qualities of musical sound (pitch, loudness and timbre) and the names of suddha and vikrita swara-s in Hindustani and Carnatic usage, as well as the names of Western notes. It ends with a plea for the adoption of Hindustani swara-names in Carnatic music.

The first chapter is entitled 'Indus Civilization and the Vedic Period'. The controversy as to whether the Indus civilisation precedes or succeeds the Vedic one has been mentioned in just one sentence, but its pros and cons have not been discussed at all. The remains of the Indus civilisation have been mentioned in brief insofar as their connection with music and dance is concerned and characteristics of musical pitch in Vedic recitation have been taken up immediately after this. The name of the musical instrument, varna, mentioned in Rig Veda is picked up for a brief discussion with regard to its similarity to the Egyptian *been* or *beent*. Other instruments like dundubhi (drum), nadi, tunava and sankha (wind instruments) are also briefly described. Some terms of the music of Sama Veda concerning the parts of a saaman song beginning with prastara and ending with nidhana and the modifications that go with the text are also mentioned. The notation of Sama music is also described briefly. Expressions like Vedic period, Pratisakhya period, Siksa period, bear the resonance of a linear approach to history which is rather disappointing because the Indian situation does not lend itself to this approach. Overlappings and concurrences are far too many to justify it.

After the descriptive account of Sama Vedic notation, the paraphrase of some portions of *Naradiya Siksa* follows. The chapter concludes with the exposition that the Vedic period evinces the gradual evolution of "folk music into formalistic, systematic art-music." It would be pertinent to remind ourselves here that, in Indian thought, the music of the Vedas forms part of the Revelation that is comprised of both text and music. It could, however, be said that Revelation itself is conditioned by time and space in its process of manifestation. The process of development from the use of three notes to four and five notes and to finally six and seven notes in Sama Veda has been said to have come about in three stages.

The second chapter is entitled 'Post-Vedic Period— 600 BC to 800 AD'. It is divided into eight sections as follows:

- The Epic Period, covering Ramayana and Mahabharata;
- Music in the Buddhist and Jain sources;
- Ancient music in Tamil sources;
- Music as described in *Natya Sastra*— the development of Gandharva music;
- Music in the Pauranic sources;



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- Some ancient musicologists (containing short notes on Tumburu, Tandu, Narada, Kohala, Dattila, Nandikeswara and Kasyapa);
- Music in Kalidasa's works; and
- Kudumiyamalai inscription.

The method of treatment is narrative and each section stands almost by itself.

The third chapter is entitled 'Characteristics of the Trends of the Music of the Post-Vedic Period'. This chapter, in a way, recapitulates, elucidates or supplements the content of the fourth section of the second chapter, that is, it concentrates on the *Natya Sastra* and gives more details about jati-s, grama-s and also about the veena-s mentioned in *Natya Sastra* along with the dhatu-s (high-low, long-short in phrases and technique of playing) and the 10 nirgeeta-forms (instrumental melodic compositions devoid of text).

The title of the fourth chapter is 'Forms and Instruments'. It starts with a rather confused description of *asarita* and *vardhamana*. The asarita that is a type of nirgeeta (a form free of meaningful text) and the geetaka (song with meaningful text) named asarita are mixed up. This account is followed by a description of dhruva which is a metrical composition to be sung within a drama as a commentary on a given situation or as a filler of gaps. This much about forms. The section on instruments deals with aerophones and membranophones; the veena-s have already been dealt with in the preceding chapter. There is no section on the idiophones (ghana vadya-s). But the elements of the ancient tala system have been described under the section on membrano-phones. The content of *Natya Sastra* and *Sangeeta Ratnakara* are mixed up in this section.

The fifth chapter is entitled 'Foreign Influences?' It is a small chapter running into seven pages. The possibility of Greek influence on Indian music is negated on the basis of extracts from Fox Strangways, F. Pococks, Sisir Kumar Mitra and Curt Sachs.

The notion of F.W. Galpin that the Rig Vedic vana or bana was an imitation of Sumerian *ban* or *pan*, meaning bow, is discredited on the basis of the antiquity of the Vedic civilisation. The birthplace of the bowed instrument violin is also said to be India and the same is said of qanun and santur.

The sixth chapter begins with a note on Desi music and goes on to present accounts of authors, composers and musicians of the 9th to 16th centuries, beginning with Matanga and ending with Srikantha. The names seem to be grouped century-wise. No other point of affinity is visible. Sanskrit authors, Amir Khusro, Baiju Bawra, Bakhshoo, poets of ashtachhaap, Tansen, Suraj Khan, Chand Khan *et al*, all come in one strain. Talking of ashtachhaap (the eight musician-composers among Vallabhacharya's disciples), only three of the eight, namely, Surdas, Paramanandadas and Govindaswami are described; no reason is given for the dropping of the other five.



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The seventh chapter contains biographical information on 304 musicians, composers and musicologists. In some cases this is complemented by assessments of contribution. In some cases again, the account is as brief as three or four lines; in other cases, it is quite long, which is natural on account of the relative importance of the names concerned. But the criterion of selection is not clear. Sometimes, important names have been given cursory treatment— Pannalal Gosvami of Delhi, the author of *Nadavinoda*. The same is true of Abhinavagupta. Some glaring omissions also attract one's attention, for instance, Acharya Brihaspati, Vinayak Rao Patwardhan. It is possible that the author proposed to revise this list whereby some names would have been dropped and others would have been added. He could not, perhaps, find time to make this revision.

The editor of the volume will take care of the few repetitions, but the selection of names cannot be revised now. Both the chapters under reference contain a lot of useful information, but the lack of a visible order in presentation does distract and disturb. A posthumous publication like this has to be taken on its own terms. These accounts do form a part of history, but they lose their punch for want of their placement in a proper perspective. All the same, the putting together of this large bulk of information under one fold has its own value for research. This value will be evident as and when researchers use this material. For example, the references to master-musicians visiting Varanasi for various reasons will provide valuable material for someone working on the importance of Varanasi as the meeting place of musicians from all parts of the country. The labour that has gone into the compilation of all this material deserves deep appreciation, specially in view of the fact that the author accomplished this feat at a very advanced age, perhaps after completing 90 years. Nothing but admiration is evoked by this act of tapas (rigorous pursuit).

The Hindi work entitled *Bharatiya Sangeet ka Itihas* seems to be incomplete as it bears the heading Part I, which suggests that Part II was also planned. The available volume goes upto *Natya Sastra*. Dr. Deepti Singh, an old student of the Department of Vocal Music, Faculty of Performing Arts, B.H.U. and at present working as my Research Assistant, was asked by Thakur Saheb to assist him in his work of writing. She went to him for only two days towards the end of April 1986 after which he took ill and was hospitalised. Unfortunately he could not recover from this illness. She says that she saw a heap of notes and photographs in his study, which he probably wanted to use in the second part of the Hindi work under reference.

The available Hindi volume runs into 540 typed pages and is divided into 18 chapters, excluding an introductory essay entitled 'The Origin of Sangeeta'. It is already in the press.

The introduction begins with the distinction between musical and non-musical sound. Musical sound has been given the name nada in current Hindi books on sound physics. Our author has identified this nada with the nada that is said to be



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of two types— ahata (struck) and anahata (unstruck) mentioned in older texts on yoga and tantra. Really speaking, this is confusing because the nada of yoga texts is not restricted to musical sound. Rather, it encompasses the whole gamut of inarticulate sound. Again nada is identified with 'vak' which is more comprehensive, encompassing both inarticulate and articulate sound known as nada and varna respectively.

The second chapter is entitled 'The Prime Sources of Inspiration in Indian Music' and deals with the divine sources of music, like Siva, Brahma, Saraswati and semi-divine beings like gandharva-s and kinnara-s.

The title of the third chapter is 'Indian Music in the Period of Indus Civilisation'. Here the question as to whether Indus civilisation is pre-Vedic or Vedic, is raised and a few names of scholars holding one view or another are cited.

The third and fourth chapters deal with 'Vedic Music of the Samhita Period'. Rig Veda, Yajur Veda and Atharva Veda, all three are covered in the third chapter and the fourth one is devoted exclusively to Sama Veda. These two chapters contain valuable information and are also marked by a critical approach.

The fifth chapter again is devoted to the Vedic period, covering Brahmana-s, Aranyaka-s, Upanishads and Sutra-s and presents a few musical references from these texts, which are interesting and educative.

The sixth chapter is devoted to the period of Siksa-s and Pratisakhya-s. It introduces the importance of the development of phonetics in early times in this country. It contains valuable refe-rences and citations.

The seventh chapter examines the question of contacts of India with other countries in the Vedic period. This chapter also contains valuable facts and references.

The eighth and ninth chapters deal with music in the Epic period, the former being devoted to the Ramayana and the latter to the Mahabharata. These two chapters profusely quote Sanskrit verses from the respective epics for presenting the musical material available therein. This presentation will be interesting for the lay and enlightened readers alike.

The 10th chapter speaks of music in *Harivamsa* which is considered to be the appendix of Mahabharata and the 11th chapter takes up music in the Puranas. Vayupurana, Markandeyapurana and Vishnudharmottarapurana have been taken up as these three contain the maximum number of references to music. These references have been used by other authors also.

The 12th chapter is devoted to musical references in Panini's Ashtadhyayi and contains interesting discussion on some points. It is a very small chapter of only three pages.



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The 13th and the 14th chapters deal with literary and archaeological evidence on music in the Buddhist and Jaina traditions. The information may be available elsewhere, but the discussions haves a freshness about them.

The 15th chapter speaks of some ancient authorities of Indian music. As a prelude to the subsequent chapters on *Natya Sastra*, a brief analysis of the beginning of the first chapter of this text is presented here and notes on Brahma, Siva, Narada, Svati, Tumburu, Kohala, Sandilya, Dattila, Visakhila, Visvavasu and Arjuna are given.

The 16th chapter contains a treatment of the music of the people in the period preceding *Natya Sastra*. The purpose seems to be to investigate references to music in the pre-*Natya Sastra* period. Incidentally, the antiquity of Bharata as a class and as an individual is thoroughly examined.

The last two chapters, the 17th and the 18th, are exclusively devoted to *Natya Sastra*. The nature of the text, whether or not it is a sangraha or compiled text, the relative antiquity of its various components like arya-s, anushtup verses, prose portions, etc., are examined in the 17th chapter and the opinion of P.V. Kane that the text was ready in its complete form between 350-450 AD is accepted. The author is also in agreement with the view that this text was not composed at one time, but is a compilation of components composed over a fairly long period in one and the same tradition of the Bharatas. The chapter closes with an excellent account of the editions of the text, first attempted in fragments by European scholars in the 19th century, the first Kavyamala edition of the complete text published in 1894 and later Indian editions.

The last chapter deals with the music described in the above text. This is the longest chapter. The topics of swara, sruti, grama, moorchana and jati are covered extensively. Here and there, the opinion of Sarangadeva is also cited. The chapter ends with a rough comparison of moorchana-s with Greek modes.

It appears that the author wanted to write on the post-Bharata period, but as said earlier, he could not write the second part of this work. He wanted to write a preface to the first part, which also he could not do.

As between the two works, the one in Hindi is more thorough and much better documented. Dr. Deepti Singh says that Thakur Saheb had told her that he had found the writing in Hindi more inte-resting and enjoyable.

It is difficult to say as to which one of the two books was written earlier; perhaps both were written simultaneously. The paper of both the manuscripts is equally old; it is so brittle that it seems to be more than 20 years old. He was telling all of us for many years past that he was engaged in writing a history of Indian music. In view of the condition of the paper of the manuscripts, it appears that he had written out the two works quite long ago. The fact that he did not give them for



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publication suggests that he wanted to revise or supplement whatever he had written. At one point he was trying to learn Persian, probably to be able to consult primary sources of medieval history.

In a way, the two works in English and Hindi, taken together, complete the story of Indian music from the ancient to the modern times. But the transition from the ancient grama-moorchana system to the medieval Mela or Thata system has not been discussed. Each 'period' seems to be independent by itself. The need for a fresh approach to periodisation, eschewing the linear approach remains unfulfilled and the task of discovering links of continuity and identifying vicissitudes of change, could not be undertaken, for whatever reasons. In spite of this, the two works do advance the existing knowledge about the history of Indian music. They will also provide impetus and material for further research and this is more than sufficient for establishing them as landmarks in the endeavours for reconstructing a history of Indian music. The task is stupendous indeed and no single individual could accomplish it by way of saying the last word.

I would like to conclude this analysis on a personal note. The deep involvement of Thakur Saheb with scholarly pursuits will become clear from this incident. I met him at his residence just a few days before his passing away when I had come to Varanasi from Khairagarh for a short visit. He had come back from the hospital, but was extremely weak and restless. He said to me in a feeble voice: "When are you coming back from Khairagarh?" That was my first year at the music university in Khairagarh. I asked him: "Should I come back soon?" He said again: "I want that this happens, because I am concerned about the dictionary of music that you were planning to compile." In those moments of extreme agony, the dictionary was uppermost in his mind! He did not utter a word about his suffering. I was deeply moved and said: "Sir, I will surely try my best to return soon." He was mightily pleased. I will never forget that glow on his pale face.



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## COMPOSER

# Songs Of Rich Content

By Dr. Shanno Khurana

Thakur Jaideva Singh was not a full-time composer, nor did he aspire to be one. His creative impulses, however, surfaced at intervals and he composed a few khayal-s, thumri-s, dadra-s and chaiti-s. In between his heavy schedule of working on philosophy and musicology, composing was perhaps an outlet to satisfy his inner need for giving vent to his feelings through poetry and swara. His amazing mastery over literature in Hindi and Sanskrit, and his rigorous training in vocal music in the early years of his life, had endowed him with a rare ability to compose music of rich content, with the lyrics and the music fitting one other like a hand in glove.

Thakur Saheb crafted his music carefully, fastidiously and meticulously. He was very conscious of both padya-rachana and swara-rachana, and he weighed the word and the note, the chanda, the upama alankara, the rasa-s and the tala. The choice of a raga was always according to the theme of the song and its lyrical content. As the theme was very often that of *antar gyan* or *antar bodh*, Thakur Saheb chose raga-s like Jaijawanti, Darbari Kanada or Bagesri. He has composed *Sakhi mama vyatha* in Sanskrit in Jaijawanti raga/vilambit Ek taal.

*Sakhi mama vyatha kasmai nivedayem*
*Vasanta aagata swajana naagata*
*Vihasanti pushpani nrityati sameera*
*Uddipayanti eva ye tev bhrisam dasam*

"My friend, to whom shall I speak my sorrows? Spring has arrived but my beloved has not come to me. Flowers are blooming, smiling and dancing in the wind, but these are only increasing my distress."

In a khayal composition in raga Darbari Kanada, the words as well as the music make the listener very conscious of the intensity with which the composer has poured his heart out. The turbulence of emotions, the poignancy and then the pensive serenity with which the entire composition has been composed, leaves an

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everlasting impact on the listener. This was composed by Thakur Jaideva Singh on the death of his wife:

*Toot gaye been ke taar*
*Leen bhayo alaap taan*
*Naad chhaye rahyo akaas may*
*Raag nahin naasvaan*

"All the strings of my veena have snapped. The alapa and the tana-s have disintegrated. Naad pervades all over [and the sareera is gone], but raga— the atma— lives forever."

Folk melodies of Uttar Pradesh never ceased to attract Thakur Saheb. He had a lot of rhythmic drive in him and he set many thumri-s and dadra-s to music.

Bhairavi, Khamaj, Manj Khamaj and Kafi were some of his favourite raga-s for the light-classical variety. He appreciated the use of band-s or couplets in Urdu and Persian, though they were not his subjects. He felt they added to the flavour of the form.

I had the good fortune of singing a few of his compositions in various sabha-s and have also put them on paper in notation form. These are given below:

*Sakhi mama vyatha* in Jaijaiwanti/vilambit Ek taal; *Kathai naatha katham* in Jaijaiwanti/madhyalaya Jhap taal; *Sainya jaayi hey bhor pardes*, a thumri in Misra Khamaj in Deepchandi taal; and *Aaj jaagey morey bhaag*, a dadra in Bhairavi.



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## TEACHER & RESEARCH GUIDE

# Guruji: Friend, Philosopher & Guide

By Dr. M.R. Gautam

The term 'guru' means, essentially, a dispeller of the darkness of ignorance. And in the true sense, a guru must be an acharya who practices what he preaches. Thakur Jaideva Singh embodied both these definitions. His daily life reflected the essence of what he taught: control over the senses, discipline, sense of austerity in dress and eating habits, sense of punctuality, wisdom.

I first met Thakur Saheb in November 1956 when I went to Delhi on official business; I was then Producer (Music) at the Indore station of All India Radio. We became closer acquainted when he later visited Dharwar for inspection of the AIR station there. His interest in me increased when he learnt that I was a keen student of J. Krishnamurti.

After my stint in All India Radio, I was selected in 1963 to serve as Reader in Vocal Music in the Banaras Hindu University. If Thakur Saheb was attracted to settle down in Banaras because of the presence of Mahamahopadhyaya Pandit Gopinath Kaviraj, I was keen to go to Banaras to sit at the feet of guruji and drink as much as possible from the inexhaustible fountain of his knowledge. I was particularly happy and motivated therefor to accept the BHU appointment.

Guruji was once a good musician. He had a fine repertoire of khayal-s, and tarana-s. He had also learnt thumri-s, dadra-s, kajri-s, chaiti-s and items in other similar song forms, from their best exponents like Janki Bai of Allahabad, Malka Jan of Agra, Soni of Kanpur and Bhaiyya Ganpat Rao of Gwalior. His uncle Thakur Gurudin Singh was a great patron of music and Guruji would persuade him to invite the above musicians to his court. Each time any of them visited, he or she would stay on for a few months and Gurudin Singh, because he was very fond of his nephew, would request the musician to teach him. Thus Guruji acquired an enviable repertoire of all the above forms of light classical music.

Guruji believed in teaching everything as thoroughly as possible. While basically it was musicology I learnt from him, he also led me into other avenues of knowledge

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like philosophy and yoga. For instance, when we were studying Sama Veda, he went into the etymology of the word 'Sam'. Sam he explained, means 'to be on the level', 'in unison' in Sanskrit; the other meaning is just 'a song'. We took up the study of the liturgical music of some other important cultures of the world and discovered that the same terms were used. We found that the term for liturgical music in Hebrew was sama. In Arabic also the same word was used. In Greek and Hebrew, the connotation of the word sama was 'to listen'. In Latin also the word was used in the same sense. But the greatest surprise was to find that the English word for spiritual hymns was 'psalm'! Thus it was thrilling to discover the philological link among the important cultures of the world in liturgical music. This is just one example.

Guruji, being a linguist, was always interested in researching parallells in other languages. His other abiding, absorbing interest was examining the metaphysical aspect wherever possible. Since he was a scholar in both Oriental and Occidental philosophies and histories, he would suddenly indulge in a dumbfounding digression while discussing swara and its musical and metaphysical meaning and in one sweep cover Vedanta, Saiva Siddhanta, its closeness to Visishthadvaita and quote breathtaking parallelisms from Descartes, Thomas Aquinas and others.

Every lesson with him was an enormous, almost an onerous, enrichment of knowledge. He was against taking down anything in writing when he was teaching. To me it was a tremendous ordeal to remember what was taught because my none too enviable memory could not always retain all the details and quotations he offered with splendid profligacy. The result was that, by the time I reached home and began transcribing what he taught me, more than 50 per cent would be lost.

Guruji was meticulous in whatever he did. Firstly he was a stickler for punctuality. Whenever he found he was unable to keep to the schedule fixed for my lessons, he would telephone to me in advance and tell me not to come and also give an alternative time. Despite his thorough knowledge of the subject he was teaching, I used to find that he had made special preparations for the particular portion he intended to teach me at any one session and made a few important notes. He was a very serious, conscientious teacher. He used to get so fully engrossed in his teaching and the lessons were so absorbing that not only he, but also I, used to forget the passage of time. Sometimes the lessons would go on past midnight, and his lady cook, who had served him for over 45 years, would barge in and scold him for his inconsiderateness!

Guruji used to divide his lessons into musicology and music. After studying musicology for an hour and a half, he would teach me thumri-s, dadra-s, chaiti-s or kajri-s for another hour. He would explain in detail the meanings and implications of the texts of the compositions so that I could infuse feeling while singing them.

Guruji, to me, was not just a teacher of musicology and music; he was my friend, philosopher and guide. There was no problem in my life, be it familial, economic



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or professional, which was not known to him and which he did not help in solving. His house was open to me all the 24 hours of the day. I basked in the psychological comfort of having a mentor who was ever ready to share his bounty of wisdom for my benefit till his demise. The bereavement caused by his death made me feel orphaned.

He was a teacher worthy of emulation in all respects. He belonged to a different generation and genre. The sense of dedication and commitment he had in his work can hardly be seen in the teachers of today at any level. Neither is there the solid, profound scholarship befitting a professor nor the genuine interest in the welfare of the students or in the profession, that existed in persons like Guruji in his generation.

In the present age of jets, supersonic speed, sophisticated electronic technology and equipment, ubiquitous violence and all-round economic crunch, the possibilities for the efflorescence of the kind of scholarship and learning that characterised Guruji appear remote because they require leisure, peace, quiet and economic adequacy. One can only wistfully hope that such conditions will emerge again at some time in the future before long.



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# Shanno Mitra

By Dr. Shanno Khurana

To view Thakur Jaideva Singh as a scholar or research guide in isolation is a very difficult task. He was a true representative of Indian culture, a scholar, musicologist, musician, philosopher, mystic and a guru. These aspects complemented each other so much, that they blended into one. It is therefore, not easy to segregate aspects of such a genius and view them in isolation.

In this article, my effort will be to project Thakur Saheb as I had known him, as a scholar, research guide, as a true guru in music and musicology, and as a father figure that he was to me for nearly 30 years. I have treasured the letters he wrote to me over those years, they show how knowledgeable, upright, disciplined he was, and yet remained a simple human being. Thakur Jaideva Singh's passion for music, was naturally cultivated and he went on to receive rigorous training in both, classical and light classical music. He was fortunate in having guru-s like Pandit Hari Hirlekar, and Nanubhaiya Telang. This multifaceted and abundant exposure, allowed him to imbibe from them and yet develop his own independence in expounding an original interpretation. Propelled by his persistent desire to quench his eternal thirst for knowledge, Thakur Saheb delved into every nook and corner of musicology, spirituality, philosophy and history, that was open to him. Upright and greatly disciplined, he was a true karma yogi with honours aplenty showered upon him, till the end of his 92 years. These he accepted, silently, gracefully in his stride, and yet, he pursued his search for knowledge, with unflinching vigour. In his old age, his eyes gave way and he suffered attacks of cervical spondylitis, but nothing could deter him from his daily meditation, the yoga, which kept him alert and agile, nor could anything keep him away from the magnifying glass with which he used to pore over his books.

I remember in 1960, when I was leaving to give concerts in Greece and the Middle East, he wished me to bring him the works in French of Dr. L. Silburn, a French scholar on Kashmir Saivism. He, in fact, revived his French to be able to

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read the works. He also kept in touch with Dr. Andre Padoux, Director of the National Centre for Scientific Research in Paris, and a scholar of Kashmir Saivism.

I also remember discussing with him once the concept of rhythm and tala in our music. The discourse was most fascinating not only because he was so knowledgeable, but also because he had gone so deep into the topic and interpreted it uniquely. He said the word 'sama' is most significant. It is a word of Indo-European origin, finding its roots in Latin as 'summa', in French as 'samma', in old Saxon and Gothic as 'sama', and in English as 'sum', and 'same', all cognate words for the Sanskrit word 'sama'. He further elaborated that the word and could be interpreted in essentially two ways. Firstly, it means a complete whole, where the artist and percussionist perform together in complete sets of beats. The Latin, French and English 'sum' fit in this category. In the old Saxon, Gothic, Danish, Swedish and English 'same', the drummer and performer become the same and synthesise.

Be it sargam, khayal, thumri, dadra, tappa, or hori, Thakur Saheb had an abundant collection of each of them. So knowledgeable and particular was he, that he would always insist on coaxing the minutest nuance in a note. From the right sruti in komal gandhar of Darbari Kanada, Mian-ki-Todi or in Mian-ki-Malhar, to adhering to the rhythmic curves, pauses, breaks, behlava, murki, jhatka or zamzama in a thumri or dadra. He explained in detail the meanings of 'kaku', of 'lolo-patapayo' (flexibility of voice), 'uptap' (emotional expression), the subdivisions in Bol-bant-ki-thumri. It was awesome to see how learned and profound he was in every facet of music.

Singers who did not abide by traditional norms, and yet through propaganda and self-projection gave themselves the self proclaimed status of 'ustads' and 'pandits' upset him greatly. The state of the music world disturbed him no end. Here is what he said in a letter he wrote me in February 1978:

"I am very pessimistic about the future of khayal. About 90 per cent of our khayal singers go completely out of tune in the tana-s. These become all noise without a trace of musicality. Can't they make a distinction between noise and music?"

Upon retiring to Varanasi in 1962, Thakur Saheb found, while unpacking, that some of the trunks containing books had been infested with and damaged by white ants. These books had to be burned to protect the rest of his extensive library. The bonfire of his greatest treasure upset him so much that he wrote to me the same evening: "Today was the darkest day in my life".

His contributions to the literary world were no less. He produced a plethora of comprehensive texts. He translated five well-known Sanskrit works on Kashmir Saivism. Of them, *Pratyabhijna-Hridayam*, was prescribed as an essential text at the Department of Religion and Philosophy of Oxford University and at McMaster University in Canada. His introduction to *Madhayamika Philosophy* is internationally known. His fascination with Kabir resulted in three exhaustive works—*Romaini*, *Sabad*, and *Sakhi*, under the heading of *Kabir Vyangmay*. Thakur Saheb's



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interpretation of the chapters on music in the *Natya Sastra* and the *Sangeeta Ratnakara* are enlightening.

Musicology, according to Thakur Saheb, is a great tool for augmenting and refining our artistic sensibilities. It gives us an understanding of the full ethos of our music. The study of the relation between the various sounds and notes and the rasa-s; of the naksha-tra-s, jati-s, nada, sruti-s, and moorchana; and of the great seers, their grantha-s, and the composers gives us an insight into the subtle nuances that go into the making of our music. A musician should be aware of all these to become a holistic, rounded artist.

Though a believer and propagator of the old guru-sishya parampara, Guruji gave modern learning concepts due respect. He treasured and respected the old ethics and the system of our music. The remarkable fact was that, aware of the changing times, understanding the challenges present musicians face, he successfully attempted merging the traditional system with modern education.

I was already a performing artist when I first met him, and I remember one day he said that being a musician was not sufficient. He felt that I should take examinations in music to add to my knowledge. He went on to suggest that I should study for a Ph.D. At the time, to study even for a Sangeet Visharad seemed an impossible task to me. I had a family and I could not shirk my responsibility to it. It was tough to follow his advice, but Thakur Saheb's word was law. So I commenced my doctoral level studies with his unending guidance, and with cooperation from my family and well-wishers, and after a decade of scholastic pursuit and rigorous practical training, I secured the degree of Sangeet Acharya.

If it were not for Thakur Saheb showing me the way through every obstacle, I would never have been able to complete my study. The following letter stands testimony to this:

"I am pained to find that you are deppressed because you are unable to realise the ideal of art. But that is the beauty of an ideal, Shanno. The moment you have completely realised an ideal, the zest of pursuit is gone, and you are left without any stimulus in life. That is an ideal which recedes further the moment it seems to be within your grasp. And that exercises the muscles of the soul. A man of strong will falls but to rise; he will never abandon himself to despair.

And so Shanno, it would not be right to give up your research work for the thesis. The thing is worth doing for its own sake."

When my plate was already full with responsibilities towards my family, daily riaz as a performing artist, and the added pressure of my academic endeavours, Thakur Saheb also insisted that I travel. He sent me to Khairagarh to meet Dr. S.N. Ratanjankar, who he felt, had a unique command over the performance and theoretical aspects of music to be able to explain the true concept of a raga. In the period of my field work for the research in *Khayal Gayaki Mein Vividh Gharaney* and *Rajasthan Ke Lok Sangeet*, Thakur Saheb opened doors to various aspects of the



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subjects. He cleared the cobwebs in my thinking, patiently unearthed points that had never occurred to me, and yet encouraged me to form my own points of view. When we were in Rajasthan, we heard at least a hundred singers and instrumentalists, and he made me see the emphasis on their tala-s and folk melodies, juxtaposing them with our classical raga-s and the richness of the lyrical and literary aspects of the songs. Travelling, visiting temples (to infer from their iconography that which pertained to music), listening to the musicians, studying their instruments, recording the research— we were working 14 hours a day, nonstop! Till one day, he said: "You better call it a day, Shanno, for one lifetime is not enough to cover this music. You will have to be reborn to finish the present work!" He felt classical musicians should go into the details of our folk music. In this context, he was very impressed with extensive research carried out by Kumar Gandharva in Malawi folk songs and the consequent growth in his repertoire.

To strengthen my further training in vocal music, Thakur Saheb introduced me to Ustad Mushtaq Hussain Khan, the stalwart of the Rampur gharana and a great master. He said: "Khan Saheb, this is my daughter. Please accept her as your sishya". Promptly Khan Saheb replied: "Thakur Saheb, if she is your daughter, she is mine too." A simple `ganda cermony' followed for which Thakur Saheb specially travelled from Varanasi. What followed in the next few years was a period of formidable, vast and exacting training. Thakur Saheb insisted that I learn all that Khan Saheb had to offer, ranging from dhrupad, dhamar, khayal, tappa, tarana, Bol-bant-ki-thumri, and dadra soon. Thakur Saheb felt that I should consider myself fortunate to be able to learn from Khan Saheb.

From practical training in music, Thakur Saheb introduced me to academics, to research and field work and led me to great masters. He felt that our rich traditional musical heritage could be imbibed through modern techniques by the study of musicology. He felt that this research should be extensive and multifaceted and yet should go deeply into each of the facets. The academic study, he believed, went hand in hand with practical, performing accomplishment. And above all, with spiritual satisfaction, which leads to self realisation.

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## Research Notes

***Excerpts from a letter written by Thakur Saheb to Shanno Khurana.***

*• In all countries, folk music is their natural, spontaneous music. It has been so in India also.*

*Music consists of notes and rhythms.*

*• The first thing that led to the evolution of classical music was the recognition of the seven notes or swara-s. Folk music generally used 3 to 5 notes.*

*Sama Vedic music, which was the first step towards the stylisation of folk music, discovered the intervals and pitches of the notes involved in folk music.*



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*Sama Vedic music, which was the initial classical music of India, at first used 3 to 5 notes in its songs. Gradually it found out the other two notes, and some mantras or hymns of Sama Veda have used seven notes.*

- *The notes were arranged in a definite scale, called Grama.*
- *Once the seven notes were recognised, permutation and combination of those notes according to certain rules started. This gave rise to jati singing which later developed into raga singing. The rules that were mainly observed were:*

*(i) There cannot be a good melodic form with less than five notes, for there must be some notes in the lower tetrachord and some in the higher tetrachord. So the minimum member of notes to be used must be five.*

*(ii) There may be more than five notes together with their vikrita or modified form.*

*(iii) There must be one dominant note known as amsa or vadi in one tetrachord and another consonant note or samvadi in the other tetrachord.*

*(iv) The melodic form or jati or raga must end on a final note, known as nyasa.*

*(v) Which particular notes would go with which particular notes, known as the principle of swara-sangati.*

- *A number of different scales were evolved out of the fundamental scale, by making the different seven notes as the starting or key-notes, known as moorchana or modal shifts. This made it possible to find out other notes than those used in the fundamental scale.*

*So far with regard to notes and their combination that made it possible for classical music to arise out of folk music.*

*Now with regard to rhythm.*

- *Folk music used simple rhythm with beats of either 2 or 3. The rhythm based on the principle of 2 beats is known as kaharwa, and the rhythm based on 3 beats is known as dadra in folk music. Classical music took up these basic rhythms and began to experiment with various combinations of 2 and 3 beats. All rhythms in the world are either multiples or combinations of 2 and 3 beats.*

*Side by side with the combination of beats, classical music evolved certain other features, namely, the principle of time cycle, that is, returning to the same beat from which the music started, known as sama, and the principle of stressed beat and unstressed beat, known as bhari and khaali. Thus started tala in classical music in India. This also is a stylisation of the simple rhythm of folk music.*

*Thus we see that the evolution and stylisation of the notes and rhythm used in folk music led to classical music.*

- *The very names of some of the raga-s or melody-types of classical music in India betray their folk origin. Multani raga shows that this was evolved out of the folk tunes of Multan. Bengali shows that this raga was evolved out of the folk tunes of Bengal. Soratha shows that this was evolved out of the folk tunes of Saurashtra. Gurjari shows that this was evolved out of the tunes of the Gurjar tribe, and so on.*



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## RADIO EXECUTIVE

# Admirable Role At All India Radio

By Dr. Sumati Mutatkar

Music was for Thakur Jadeva Singh a delighting and soul-uplifting force. Pandit Vishnu Narayan Bhatkhande and Pandit Vishnu Digambar Paluskar, the two great visionaries who with their life-long dedication had brought about a veritable revolution by restoring the divine art of music to its high status in the social and cultural ethos, were held in great veneration by Thakur Saheb. With Pandit Bhatkhande he was in close touch, enriching his knowledge and total perspective of music. He frequently visited the Marris Music College, Lucknow, and learnt the subtleties of many difficult and complicated raga-s both from Pandit Bhatkhande and from Dr. S.N. Ratanjankar. Beginning in the nineteen thirties Thakur Saheb worked constantly for the cause of music, its all-round promotion and the welfare of musicians. With his respect for traditional musicians and his encouragement of the emerging community of talented men and women from the cultured intelligentsia who were taking to music at the professional level, he earned the respect and goodwill of all.

It was at the Marris College around 1945 that I was introduced to Thakur Saheb by Guruvarya Pandit Ratanjankar. Thakur Saheb liked my serious and devoted approach, and he was also impressed by my talent and attainment. He said that my example signified that classical music was coming out of its small professional coterie and reaching devoted people outside, people who would come to be its leaders. A bond of filial affection and musical resonance was struck between us that was to last.

I joined All India Radio in 1953, as part of the dynamic scheme of Dr. Balakrishna V. Keskar, Minister for Information and Broadcasting, for the total betterment of radio programmes, which included imparting an Indian identity to AIR. Eminent musicians, playwrights and literary personalities were being appointed at radio stations as producers and advisors. P.C. Chaudhuri, Secretary, Information and Broadcasting, told me that my appointment would be only on an experimental basis, to assess the usefulness or otherwise of specialists like me at AIR headquarters, and asked whether I was interested in taking up the assignment. I thought

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he was trying to intimidate me, but I nodded affirmatively. He smiled and asked how I would like the desi-gnation of Director of Music, adding in a lighter vein that D.M. could also mean District Magistrate.

I joined with some trepidation and started applying myself wholeheartedly. With help from some senior officers I acquired an understanding of official procedures. There were discussions among AIR bigwigs about the duties to be assigned to me. After a preliminary discussion with me, the Director-General adopted a simple formula. Barring administrative matters like appointments, salaries, etc., every paper concerning music was to be referred to the Director of Music "for comments". Papers started pouring in, leaving me little breathing space. To acquaint myself with the history and background, the problems involved, and so on, I adopted the policy of asking for "relevant papers". This stood me in good stead. Gradually I acquired a grasp as well as some confidence. I also learnt the studio technique— handling the control panel, balancing, etc. My work was appreciated and my usefulness at headquarters established. I was accepted in the fold.

I had no idea of the future, but I was moderately happy with my achievement, which turned out to be an asset when later I came to work with Thakur Saheb as his deputy.

Thakur Jaideva Singh was already associated with AIR as a member of the Music Audition Board and of some consultative committees. He also gave talks. I therefore met him on more than one occasion.

In December 1955 Thakur Saheb came to my Pandara Road residence to meet me. He announced that he wanted to talk to me about a matter of crucial importance. Dr. Keskar, he said, had had a long talk with him and had asked him to take up the post of Chief Producer (Music) at AIR headquarters. The need for appointing specialists at the Directorate had been accepted. The idea under consideration was to have at headquarters a central music section headed by a Chief Producer and assisted by deputies and so on.

In the view of the Minister, given the circumstances of time and the prevailing musical milieu, an eminent performing musician who owed allegiance to one particular gharana or school would not, for various reasons, be a proper choice for the key assignment. A person with a deep knowledge and appreciation of music combined with a solid background of high overall learning and culture would, he felt, be better suited and more effective. Dr. Keskar had probably had his consultations on the matter before concluding that Thakur Saheb would be very well suited to this challenging job.

In all sincerity Thakur Saheb said to me: "You know that I am not interested in the least in any job at this stage of my retired life. In fact I have before me valuable works in Sanskrit on Kashmir Saivism to be thoroughly researched and published. I also plan a book on music. This work, or even part of it, which my heart craves



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to do, will take what remains of my lifetime. To take up anything else would mean wasting the limited life-span at my disposal, which I can ill afford. I explained all this to the Minister in declining his offer."

"Countering my plea," Thakur Saheb continued, "the Minister argued that he had started working in a big way for the total uplift of music, literary and other programmes of AIR. He is facing difficulties and controversies from all sides. He tried to persuade me by saying that he would very much appreciate my help and co-operation in this venture."

After some moments' silence he said: "So that is how things stand. I am in a fix. If I do accept the offer, can I count on your wholehearted support and assistance? You have acquired some grasp of AIR's functioning and its problems. And you know that I trust you."

I assured him of my support and said that it would be a privilege to work with him. I added that the new arrangement would also be a great relief and help to me.

In a few months' time Thakur Jaideva Singh joined All India Radio as Chief Producer (Music). My designation now changed from Director of Music to Deputy Chief Producer.

This is how Thakur Saheb came to join AIR. The spicy story put about by the gossipers' clan was very different. According to it Thakur Saheb was looking for a cushy post-retirement job. He was well-known to the Minister for Information and Broadcasting, Dr. B.V. Keskar. Therefore, without bothering about his qualifications and suitability, he was appointed Chief Producer solely on the personal preference of the Minister. He was a 'minister's man', placed to support his mentor and post him with information.

Could disfigurement and distortion of reality be so total?

Soon after he joined AIR, Thakur Saheb and I sat together and listed the important aspects concerning the diverse types of music programmes being broadcast by the growing network. There was classical music, both vocal and instrumental, of the Hindustani and the Carnatic traditions; light classical music; light music; folk and regional music; devotional music; and the much denounced but by far the most popular film music. There were also music programmes, directed to special audiences such as those for women, children and the troops; the External Services' broadcasts; and music in the radio plays, title music, filler music. Music—music everywhere. Music seemed to permeate the gigantic edifice of broadcasting. Thakur Saheb was astounded. He said he had never imagined that music in the radio could have such diverse forms and enormous proportions.

Files concerning all aspects of AIR's music programmes were called for. Thakur Saheb studied them seriously with his incisive vision, taking written and mental notes. An 'at a glance' working chart was prepared. Policies, planning, production,



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procedures, problems— every aspect unfolded and a clearer picture emerged. It was indeed a formidable roll-call. Foremost was the realisation that music was, by its very nature, the commodity most 'broadcastable'; and that AIR was the unique, single organisation which acquired and disseminated in its daily functioning such a large and varied fare of music.

Thakur Jaideva Singh started in right earnest. There were frequent meetings, apart from the weekly PRP (programme review and planning) meetings that the Director-General had with his programme officers to discuss various programmes and their problems. Thakur Saheb made it a point to prepare compact, systematic notes on the items concerning music to be discussed at a meeting. Generally, on the previous afternoon we would thrash out the information available on the subject and prepare a kind of working paper to be placed before the meeting. This device— and there is nothing unusual about it— proved effective. When, with his studied grasp and his masterly oratory, Thakur Saheb presented a point, without looking at his written notes, people came under a spell of surprise and admiration.

The Director-General, J.C. Mathur, himself an outsider to broadcasting, showed deference to Thakur Saheb. In the attitude of many of the programme officers, however, I felt there was a tinge of derision in the early days. What could Thakur Saheb, neither a musician nor a broadcaster, do here with his knowledge of philosophy? Thakur Saheb could not have failed to notice this, but he never showed that he did. In a very short time this somewhat slighting attitude was replaced by a respectful regard. People at all levels not only began to give due regard to his views and suggestions, they would also ask for his opinion. His notings on files were significant not only for their succinct nature, full of meaning, but also for his beautiful, compact handwriting.

In the winter of 1955-58, before Thakur Saheb joined AIR, I went to the room of Dr. B.S. Mardhekar, Director of Programmes, to congratulate him on a poem of his, probably *Christ Comes Again*, which had appeared in the *Illustrated Weekly of India*. Mardhekar was a well-known poet and author who wrote both in Marathi and in English. He was also known for his attractive, small handwriting. Although not very sociable, he was a fine person and a true intellectual. He said he was happy I had read his poem and liked it. Then he picked up a file and placing it before me said, "Have a look at this note that Thakur Jaideva Singh sent to the DG. The consistency and clarity of his thought are most remarkable. I sense a philosophical strain in the background of the note. His shapely, diminutive handwriting is also a striking feature. Don't you agree?"

I said that I agreed wholeheartedly, and that Mardhekar, who possessed the same qualities in profusion, was the appropriate person to appreciate them. He laughed, a little embarrassed, and asked if I had met Thakur Jaideva Singh. I told him that I had known Thakur Saheb for years, that although his discipline was philosophy, music was his first love, and that there was a possibility of his joining AIR as Chief Producer (Music). Mardhekar said with feeling that that would be very good.



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Unfortunately, he himself died later that year.

Thakur Jaideva Singh was with AIR from 1956 to 1962. I worked with him for over two years before leaving the organisation for personal reasons. Even after leaving, I remained in touch with him all along. At this distance in time, it is difficult to remember details with clarity, and there are hazy spots. Yet memories of some events, of his style of functioning, his manner of dealing with people and with problems, his favourite topics in conversations with musicians, his powerful oratory, his efforts to stimulate in AIR an overall concern and regard for our glorious traditions and musical values, all these are engraved upon my mind. It is some of these memories that I am going to narrate.

Thakur Saheb was aware that certain self-styled experts on broadcasting asked questions about him like, "What does he know of broadcasting? What guidance can he give us?" On one or two opportune occasions he declared: "I have no illusions about myself. I have no knowledge of studio techniques, balancing, control panels, and so on. That is the job of the technicians and the broadcasting experts. But I know music and musical values. I know the glory of the classical traditions, I know musicians, and I can recognise and enjoy good music when I hear it. My relevance in AIR derives from my understanding of the content and presentation of music. My job is to deal with these facets of broadcasting and to make suggestions and guidelines for their improvement and enrichment. This I am trying to do to the best of my ability."

This statement was circulated, and I think it had its effect.

In those days the National Programme of Music was broadcast live. Every week a prominent artist, Hindustani or Carnatic, would come to AIR-Delhi. The artist was expected to arrive the day before the broadcast to finalise the details, see to accompanists, etc. My rapport with musicians was excellent. I thoroughly enjoyed and valued this unique opportunity to come into personal contact with such a galaxy of musical eminence, learning, expertise and aspirations. I enriched myself in many ways.

It was Thakur Saheb's practice to specially meet prominent musicians; although, of course, he was available to musicians in general. Standing instructions were given to the Delhi station about this. In the early days sometimes senior musicians were hesitant. They wondered what they might talk about with so learned a person and feared for their dignity. I would assure them that they too were learned in their art and that Thakur Saheb had great regard for artists.

Once the ice was broken, these meetings became lively and informative. There is a famous recorded interview by Thakur Saheb with Ustad Bade Ghulam Ali Khan in which there is an enchanting demonstration of the affinity between some classical raga-s and folk tunes. This interview was the sequel to an informal conversation between the two.



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On one occasion, Ustad Mushtaq Hussain Khan, encouraged by Thakur Saheb's appreciation, sang an inspired and extensive full-throated akara tana which covered three octaves and reached the tonic with grace. Suddenly he said, with great conviction: "This akara tana is a devotee's call to his God, to his Allah, calling to him to come near: `a' means `come, come'. And sura is neither Hindu nor Muslim, nor Sikh nor Isai— sura is verily isur (eswara)."

I remember the episode of Thakur Saheb's long discussion with G.N. Balasubramaniam, probably then stationed at Madras as Deputy Chief Producer (Carnatic music), who was on a visit to Delhi. Thakur Saheb asked GNB for the secret of his tremendous popularity. GNB smiled in modesty and said: "Perhaps it is my pleasing, facile voice, my good sampradaya and manodharma sakti; and above all, it is Divine Grace." After some talk about the stylistic features of the GNB bani, Thakur Saheb asked pointedly: "And the Divine Grace? How did it descend?" GNB said: "I am a Srividya upasaka with proper initiation from a guru. Each day I practise my meditation and worship." After Thakur Saheb asked some further questions, GNB said: "We are not supposed to reveal these things to anyone, but you are a different kind of soul; you radiate a spiritual light." I was just watching them communicate.

Afterwards I invited GNB to my residence. He came, and also taught me a Sadasiva Brahmendra kriti, *Smara varam varam*. It was in Sindhubhairavi, he said, and as that corresponded with Bhairavi in the Hindustani system, I should have little trouble with it.

I remember Pandit Anant Manohar Joshi, who was staying with us for a month, having a relaxed, intimate meeting with Thakur Saheb. He sang a few of his own compositions cast in the Gwalior mould but with a new and beautiful stance. On being asked by Thakur Saheb he said:

"My ishtadevata is Matangeeswari. I am her initiated devotee and owe everything to her grace. My son Gajanan having gone away, I was left totally alone. For several years I lived in a small temple in Aundh doing nothing, totally out of touch, away from my music and all else. Unexpectedly, I received a contract to broadcast from the Bombay station [probably at the instance of Shri M.S. Kanetkar]. At first I was nonplussed. I felt that I had forgotten all my music. I thought of looking for a person who could write a letter for me in English, regretting my inability to perform. But then I found that I had the urge to sing; and this seemed an opportunity sent by a divine hand.

"I strongly felt that if I prayed hard enough, my goddess would come to my rescue, pardon me for my indolence, and give me back my music. With full devotion and intensity I started my worship and sadhana. I also made an effort to remember and sing the raga-s and khayal compositions that I had learnt under my guru, Pandit Balakrishnabuwa Ichalkaranjikar, on the weight of which I had earned a name decades earlier. In a few days' time the miracle happened. When I tried to sing I felt an unseen hand opening my throat and making my voice fall upon tuneful



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sounds. I went on singing and gradually began to hear and comprehend my own singing. My music had returned to me. I offered my heartfelt gratitude and joyful obeisance to Matangeeswari, who I felt had showered me with her grace and blessings. My broadcasts began again. From darkness I emerged again into the limelight. I received the Sangeet Natak Akademi award. I am featured in the prestigious programme of All India Radio and in music conference. I could not have imagined this. I sometimes wonder whether this is happening to me or to someone else."

Thakur Saheb inspected the archival cell and set out his views on the function and purpose of the archival preservation of Indian music and the criteria for the selection of material. He dealt with other points of importance to be dealt with by technicians and engineers on a priority basis: the ideal conditions of storage, proper maintenance, the need for up-to-date equipment, and so on. Also covered were matters like cataloguing, indexing, and the adequate use of archival material in broadcasts.

Constant efforts to enrich the archives were important, he felt. He gave instructions in this regard to the music producers at AIR's stations. By assigning these tasks to individual producers, he obtained for the archives recordings of rare compositions like the thumri-s of Kunwar Shyam and Lalan Piya.

Going somewhat out of his way, he got the approval of the Minister for his scheme for building up a Radio Dictionary of Indian Music and launched the project, although some others associated with AIR objected to it as being irrelevant to broadcasting. In one view it could have had value and utility as archival material. About half a dozen tapes containing definitions of technical terms followed by illustrations were prepared by Pandit Ratanjankar and deposited in the archives. The idea was to prepare a working base, after which a committee of experts would be appointed to take over further deve-lopment.

When Thakur Saheb left AIR, the project was automatically abandoned. One does not know what happened to the tapes in the archives.

When Thakur Jaideva Singh joined AIR in 1956, a change was gradually being introduced from live auditions to the playing of candidates' recordings for the Audition Board with anonymity maintained. These sessions were chaired by Thakur Saheb and I was also often present.

By its very nature the process of auditioning is delicate and complex. On the one hand there are genuine difficulties in the qualitative assessment of a creative and dynamic art like music. On the other, problems can be presented by the gharana affiliations or stylistic preferences of members of the Audition Board who might at times be lacking in musical sensitivity and in objectivity.

Thakur Saheb never tired of emphasising to the Board's members, in his persuasive style, the need for a balanced and catholic approach. When there were sharp



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differences stemming from the inability of a member steeped in one tradition to recognise merit in other styles, his handling would be tactful and would make possible a fair and just evaluation. Attending sessions of the Board chaired by Thakur Saheb was an enriching experience for me.

For quite some time, Minister Keskar had been receiving requests from South Indian quarters, including some important persons, to give equal representation in the National Programme of Music to Hindustani and Carnatic music. The argument was that Carnatic music was an equally great system of music and enjoyed prestige equal to that of the Hindustani system; and for this reason the programmes in the two should be in an equal ratio.

The Minister sent the proposal and the correspondence to the Chief Producer (Music) for his observations and recommendations. Thakur Saheb gave the matter a great deal of thought and we discussed it with the Director General. It was agreed that initially some facts should be collected: the area, expressed in square miles, in which each system predominated; the number of musical forms, including both vocal and instrumental music, in the two systems; and the number of eminent musicians in each system eligible to appear in the National Programme. When comparative statements were prepared, the prevailing inequality between the two systems became obvious.

It was agreed that the Carnatic system was as great and as prestigious as the Hindustani system. In relation to broadcasting, however, the points on which facts were collected should be the deciding factor in determining the ratio between the two systems. A detailed note was prepared for the Minister, and after a discussion with him, the question was resolved.

Dr. Keskar's strong dislike of film music and his public condemnation of it had created quite a furore among an overwhelmingly large number of listeners. Some angered film producers wanted to discontinue their agreements with AIR. Although it was declared that there was no ban on film music, its broadcasts were drastically reduced. The general impression was that Dr. Keskar would stop its broadcasts altogether.

It was the renowned Hindi poet Narendra Sharma, a highly placed producer in AIR and also well-known in film circles, who made efforts to ease the situation. Dr. Keskar realised that his stand was rather extreme and impractical. He liked the liberal and practical approach of Narendra Sharma and the measures suggested by him. Film producers were appeased. Screening committees were quickly formed with well-known musicians as members, to screen film songs in different languages. I was in touch with Narendra Sharma, who gave me all this information.

But protest meetings, press comments and tirades against the Minister continued. The problem was placed before the Chief Producer (Music). On studying the background and the current situation, Thakur Saheb said there was a need to place



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a positive picture before the public. He said that he himself, along with many other educated people, had been under the impression that film music was banned in AIR!

I told him how Prime Minister Nehru had, on one occasion, chided me on this point. The PM asked me somewhat angrily: "*Yeh filmi sangeet radio sey band karney ka kya tuk hai ji? Janata filmi sangeet chahati hai. Kya sabhi filmi geet ghatiya hotey hain? Kuchh geet achchhey bhi to hotey hongey!*" (Where is the sense in banning film music from the radio? The people want film music. Are all film songs bad and cheap? There must be some good film songs as well). I replied in all humility: "*Ji haan, kuchh filmi geet bahut achchhey hotey hain. Unka chayan karney ka kaam tezi sey chal raha hai aur filmi sangeet ab achchhi matra mein prasarit honey lagega.*" (Yes, sir, some film songs are indeed very good. The selection of these is proceeding apace, and soon a good deal of film music will be broadcast). Saying: "*Achchha, yeh to theek ho raha hai*" (Well, that's all right then), Nehru left. Thakur Saheb laughed heartily and said: "Indeed, Nehru is a great, a most lovable personality."

Information was collected about music in films, about the film music programmes of AIR, and about the measures taken for the proper screening of film songs. The overwhelming popularity of film music was taken into account, as was the importance of film music for AIR. AIR's plans to offer the best in film music were well laid out. There were plans also to start a regular service of variety entertainment programmes including film music. Thakur Saheb prepared an extensive note covering all these matters and submitted it to the Minister. In a long discussion with the Minister he also suggested that Dr. Keskar himself should listen to some good film songs.

I feel that all this had the effect of placing film music in a balanced perspective which countered the Minister's negative attitude towards it. From this point on, in his public speeches as well as in discussions, Dr. Keskar was amiable and tactful in tone; and this calmed the hostility that his earlier condemnation of film music had engendered. Perhaps he realised that, in his crusading zeal to destroy a monster, he might instead harm the very edifice which he wanted to flourish.

Units were set up at stations to produce light music of high quality, which Dr. Keskar hoped would succeed in displacing film music. Narendra Sharma told Thakur Saheb that the scheme was worthwhile and that some fine songs had been produced. AIR, he said, could certainly make a valuable contribution to non-film light music. However, it could not think of competing with films; the basic objective and scope for music in films was very different; and with the very limited means at its disposal, AIR could not hope to attain the required technical quality. The efforts of the Minister were of course sincere. In his own interest and in that of AIR, Thakur Saheb tried to explain the reality to him.

It must be conceded that the tremendous popularity in India of Radio Ceylon



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turned out to be a blessing in disguise. The idea of AIR's starting an alternative variety entertainment channel was born initially as a strategy to counteract the ever-growing popularity of Radio Ceylon. Subsequently, however, it emerged as a most positive and desirable proposition on its own. In 1956, preparations for the new service were in progress. The venture demanded an imaginative and dynamic approach. It was agreed that short items would be appropriate for lighter, popular listening; no item should be longer than 15 minutes. Narendra Sharma was organising the programme planning in consultation with Director-General Mathur. I was also involved, mainly because a predominance of music was envisaged.

When Thakur Jaideva Singh joined AIR, he also took an interest in the planning. The new channel was to provide mixed fare— spoken word items such as humorous playlets, skits, stories, glimpses, etc.; and music, which was to be the mainstay. Non-film music varieties of light music produced by the light music units of AIR would be included, as well as other light music items from the stations. There would be some folk music, a little classical music in small 'nutshell' slots, and a liberal quantum of approved film music. Thakur Saheb made a systematic and useful appraisal and gave many suggestions for improvement. Songs were graded according to lyrical content, musical setting, actual rendering and technical quality. We used to listen to a lot of AIR's light music productions and were happy to note that some of them were excellent. Their general standard was high and they differed from film songs. They fell short, however, when it came to technical quality and finish.

Narendra Sharma used to come up with fancy titles for the various items: Gajra (songs), Harsingar (light music), Hawa Mahal (saucy playlets), Chitrashala (film music) Jharokha (summary of the next day's programme), Jhankar (instrumental music), and so on. The whole layout looked bright and attractive. The title of the new service, Vividh Bharati, was finally selected by the Director General, Narendra Sharma and Thakur Saheb, with the approval of the Minister. Pre-recorded capsules were prepared at Bombay by an AIR team. On 3 October 1957 the much-awaited All India Variety Programme of AIR was launched.

In 1962, Dr. Keskar lost his seat in Parliament and Dr. B. Gopala Reddi became Minister for Information and Broadcasting. Thakur Jaideva Singh deliberated within himself. He had joined AIR at the instance of Dr. Keskar to assist him in his plan to raise the overall quality of radio programmes. He had co-operated and contributed according to his lights. With Dr. Keskar's departure from the scene he thought his obligation was at an end. With these factors in mind he had decided to decline any proposal that might come up for the renewal of his contract, which was due to expire shortly.

There were other forces at work. Proposals for full-fledged ghazal concerts in the National Programme by Mohammad Rafi and Talat Mahmood started coming in from ministerial quarters. Thakur Saheb could not possibly agree to these. He had to record his dissent, which would probably displease the Minister, who was fond



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of Urdu poetry and ghazal-s. Such a climate of discord would have been totally uncogenial to Thakur Saheb. He told me later that he had decided to meet B.P. Bhat, the then Director-General of AIR, and tell him that he was not interested in the renewal of his contract.

Before Thakur Saheb could do this, however, he received a telephone call from an official of the Directorate General. He was told that his services were no longer required and that he need not come to office from the very next day. This was shocking. The content of the message did not trouble him as he had already decided to leave. It was the unceremonious and insulting manner of its delivery that deeply hurt him. No regard was shown for his seniority as an officer and his standing as a learned and respected person. The general feeling was that the Ministry's decision could have been conveyed to him with grace and courtesy.

Although initially disturbed, Thakur Saheb soon regained his natural equanimity. He said: "After all, it was in conformity with Government procedure. Where is the place in the bureaucracy for values like learning and academic and artistic excellence? I am not affected. My status and prestige, such as they are, are intact. This only reflects their hollowness and discourtesy."

Thus ended Thakur Jaideva Singh's All India Radio chapter.

*[The passages appearing as direct quotations are paraphrased reconstructions from memory —S.M.J.*



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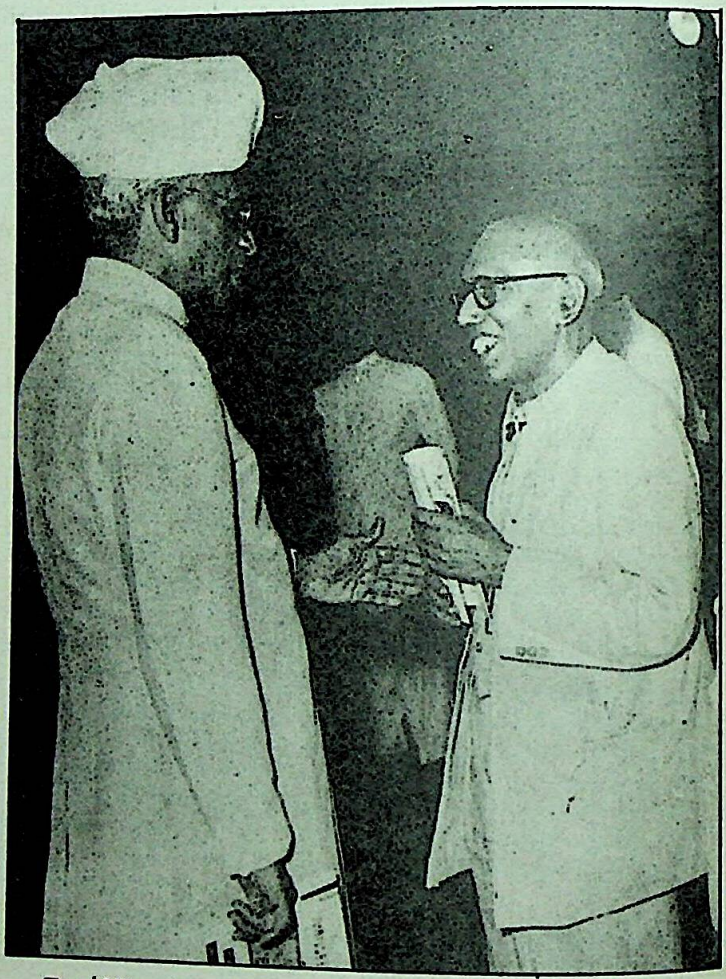

**Two philosophers: Dr. S. Radhakrishnan & Thakur Jaideva Singh**

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## PHILOSOPHER

# A Scholar Who Was An Eternal Student

By Dr. Bettina Baumer

I must have met Thakur Jaideva Singh for the first time in 1970; I was introduced to him by my music teacher who had told me about him as the final authority in Varanasi as far as the correct interpretation of classical music was concerned. All the great musicians and music guru-s in Varanasi were looking up to him for guidance and appreciation. The very first meeting established a bond of everlasting friendship between us. To my pleasant surprise, Thakur Saheb turned out to be not only a great musicologist, but a philosopher and specialist in Kashmir Saivism, and a person of great human qualities. I was struck by his innate simplicity and humility, his sincerity and frankness, and his inborn qualities which made him a teacher who gave his knowledge selflessly to whoever asked for it. I was especially impressed by his readiness to learn, even upto the ripe age of 90! The true sign of a scholar is that he or she never ceases being a student.

Thakur Saheb became a sincere fatherly and spiritual friend, what the Buddhists call kalyanamitra. There was no one-way relationship in the give and take of knowledge. He soon called himself my student, because I was teaching him German and French. He was as thorough a student as a teacher. We started reading children's books and later books on mysticism in these two languages. His childlike innocence allowed him to extract as much philosophy from children's books like *The Little Prince*, as he did from the Sanskrit texts in which he was all the time immersed.

My interest in Kashmir Saivism was already awakened before meeting him, but my association with Thakur Saheb gave it a new impetus. Occasionally he would read a text with me, or we would discuss about the basic principles and insights of Kashmir Saivism. He shared with me his experiences with his guru-s: his Sufi master in Kanpur, Pandit Gopinath Kaviraj in Varanasi and the greatest living authority in Kashmir Saivism and yoga, Swami Lakshman Joo of Kashmir. Whenever he went to Srinagar to sit at the feet of Swami Lakshman Joo, who taught him the most important texts of the school, he would write to me and tell me about his

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work and experience. Unfortunately we could never go to Kashmir together, which was my dream.

He often told me that his books on music were lying incomplete, but he wanted to devote all his time and energy, in those last years of his life, to the study of Kashmir Saivism and to making its mystical-philosophical texts known by tanslating them. He found in this school of thought and spirituality the culmination of the entire Indian philosophy and yoga, including the arts and aesthetics. He did not hesitate to criticise Sankara's Vedanta, which has been hailed as the quintessence of Indian thought, and he thus contributed a great deal to rectifying the image of the various schools of darsana-s. His comparative lectures on Sankara Vedanta and Kashmir Saivism at the Ramakrishna Mission in Calcutta certainly raised some controversy, but he could establish the importance of this school in its philosophical, mystical as well as aesthetic dimensions.

It should not be forgotten that, before he made pioneering translations, hardly any text of this school was known or had been translated into English. (The French translations by Lilian Silburn, and the Italian by Raniero Gnoli were partly earlier, partly contemporary). His contribution to a re-evaluation of Indian thought in the light of the "discovery" of Kashmir Saivism is thus unique. It has not only philosophical implications, but it will have repercussions in the fields of spirituality, aesthetics and even social life. It was certainly in Abhinavagupta that Jaideva Singh could find a perfect link between philosophy and music, his two loves.

I would like to mention here another little known aspect of Thakur Saheb's genius. Being a true philosopher, artist and a spiritual person, he was open to other philosophical and spiritual traditions. He was an assiduous student of Buddhism, which proved to be useful in his studies of Kashmir Saivism. He had learned Persian and read Islamic texts on Sufism and music. When he studied German with me, we read texts of German mystics such as Meister Eckhart in the original. He found a striking closeness in spirit between Christian and Hindu mysticism, as also Sufism. His mind was thus marked by the openness and universality which are the signs of great spirits. Being rooted in his own tradition, he accepted the truth, from whichever source it came. This, his openness, was also connected with the fact that he was deeply influenced by the thought of A.K. Coomaraswamy, with whom he entertained correspondence, as well as by Rene Guenon and the traditionalist school. Besides, he was a theosophist of a very free and non-sectarian type.

Whenever Jaideva Singh participated in seminars, his frankness was refreshing and the depth of his knowledge enriching. The last seminar to which I had the privilege of escorting him was on his Guru, Gopinath Kaviraj, in Jaipur, in March 1986. In spite of his old age, his mind and his voice were clear and his contribution could clarify many points.

Thakur Saheb was so much devoted to his work that it was his desire to complete his unfinished books before his end came. He did not fear death, but he wanted to complete his tasks as far as he could. He left four books almost completed, but



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unedited— two books on the history of Indian music (in Hindi and English), one book on Kabir, and what was most dear to his heart, his translation of Abhinavagupta's great work *Para-Trisika Vivarana*. When asked on what he was working during the last years of his life, he used to reply "on Mantrasastra", by which he meant Abhinavagupta's magnum opus. He had studied it word for word at the feet of his master Swami Lakshman Joo in Kashmir and worked very hard to put Abhinavagupta's mystical and dense language into readable English. It was my privilege that this unfinished text was entrusted to me for editing, since I had often discussed it with him while he was working on the text. To me, this text proved to be a real initiation into the secrets of Kashmir Saivism, and helped establish a deep communion with its author who was no more in the body.

While fully acknowledging the human, spiritual and scholarly greatness of Jaideva Singh's genius, I may be allowed to express some constructive criticism. Thakur Saheb was an educator, administrator, artist and scholar, as well as a connoisseur of Indian music (sahridaya in terms of aesthetic theory). He could communicate all these aspects in his lectures, in seminars and personal discussions. But, in his publications he did not sufficiently establish the interconnections between, say music and philosophy or aesthetics and spirituality. He knew all that, but he did not express it adequately and comprehensively.

As far as his translations of Kashmir Saiva texts are concerned, they certainly fulfilled an urgent need and constituted a pioneering task. He was very particular to be faithful to the Sanskrit original and to the traditional interpretation received from his guru. But from a scholarly point of view, the introductions do not always satisfy the curiosity of the reader, and he did not give sufficient cross-references and other references to primary and secondary sources. In the translation he has often included the commentary in the sutra or the karika, without distinguishing them by brackets. These may be considered minor weaknesses when taking into account the amount of painstaking work that went into these books.

This criticism also implies that Thakur Saheb was more than his books and that he knew more than he wrote. That is why it is important to collect whatever memories and notes one can lay hold on before it is too late. In our age of specialisation in every field, his person is a powerful reminder that Indian culture and thought cannot be compartmentalised, that we do not understand music unless we understand its underlying philosophy and perhaps vice-versa. If it is rare to find a multifaceted genius of his kind in our present time, he should remind us that only an inter-disciplinary approach can do justice to the richness of Indian thought, and that art cannot be separated from spirituality, nor philosophy from education.



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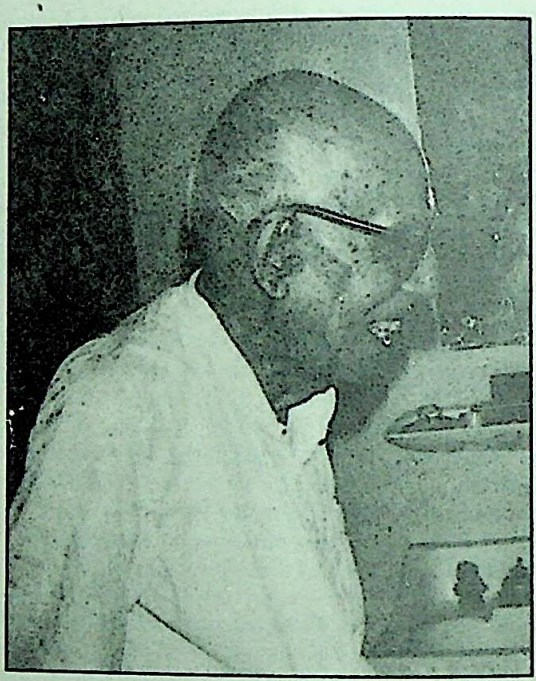

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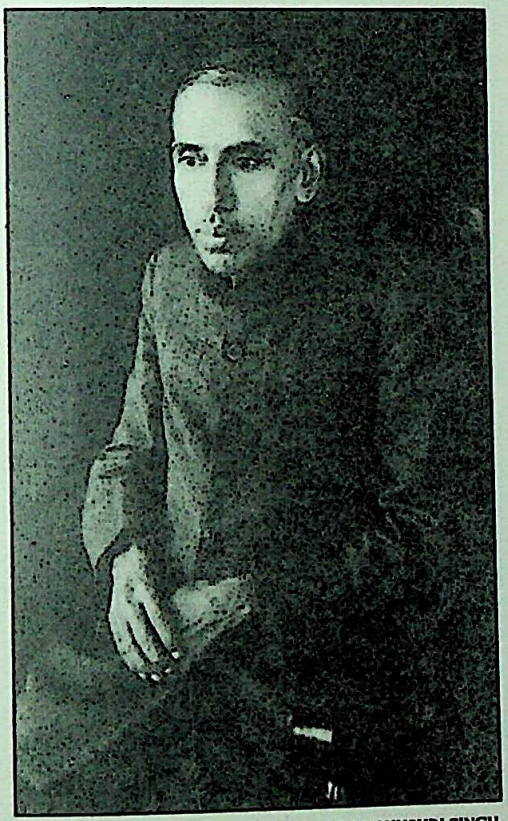

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# Part Two

# JAIDEVA SINGH ON ASPECTS OF MUSIC

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# The Concept Of Rasa

It is the aim of this paper to examine the meaning of rasa, its exact connotation and the main features of the experience of rasa.

The connotation of rasa has four ideas, namely, (1) sap, juice, (2) flavour, relish, (3) delight and (4) quintessence. All these four ideas are included in the word rasa as it is used in art.

The simplest way of understanding its connotation is to analyse its meaning in connection with food. When we take a morsel of food, we move it about with our tongue, trying to extract its sap or quintessence. While doing so, we feel a peculiar relish and delight. Even so in art, emotion is the food and the artistic consciousness is the tongue. The resulting experience is rasa. I do not know if there is any word in any other language which can bring out the import of the word rasa in its fullness.

The words 'sentiment', 'motif', etc., have been proposed. Perhaps 'artistic experience' would be the nearest equivalent of this word in English. The Sanskrit rhetoricians have studied the concept of rasa in very great detail in connection with kavya or poetry. While all the details cannot be directly applied to music, a few fundamental characteristics are, to my mind, applicable to all art and so also to music.

First, we have to guard against confusing the word rasa with bhava or emotion. The tendency of bhava or emotion is to pass into action— *bhaavati iti bhaavah.*

Bhava does not mean 'to be' but 'to become'. So also the word emotion is derived from the Latin 'e', out and 'moveo', to move. It is a moving out of the mind, it is that feeling which has a tendency to pass into action.

The emotion of fear leads one to escape or run away; the emotion of anger moves one to strike or utter harsh words, which is only verbal striking. When the emotion of grief overtakes us, we sigh, sob and may even moan according to the intensity of the emotion. But when an emotion is held in, detained, leisurely tasted, just as a morsel of food may be chewed and tasted in the mouth, then we have that modification of consciousness which is designated as rasa. Rasa is due to rumination over or chewing the honeyed cud of emotion.

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The Sanskrit rhetoricians have used 'charvana' or chewing and 'aasvaada' or relish as the synonym of rasa. Truly has it been said in *Pranava-vada: Bhaava-smaranam rasah.* Rasa is the calling up of and dwelling on emotion. In the same vein, Dr. Bhagavan Das says in his *Science of Emotions:* "Its business is to call up an emotion and then hold it in, so that its correspondent feeling of pleasure is tasted at leisure."

Secondly, an emotion may be pleasant or painful, but rasa is always an experience of 'aananda' or delight. Soka bhava or emotion of sorrow is painful, but karuna rasa or the artistic experience of pathos is always one of delight. Even rati bhava or the erotic emotion is not always a matter of delight, it is mixed with 'chintaa, nirveda' or anxiety and despondency, but sringara rasa is always an experience of delight.

*Balabodhini*, the commentary on *Kavya-Prakasa*, says rightly: *Lokey harsha-soka-kaaranebhyo harshasokaveva hi jaayatey, atra punah sarvebhya eva tebhyah sukhamityalaukikatvam*, i.e., in the common experience of life, from joy you will have but joy, from sorrow you will have only sorrow, but in the experience of rasa, you will have delight from every emotion. Such is its peculiarity. Under the magic touch of poetry or music, every emotion is converted into an experience of joy. In actual life one may experience sorrow but when this sorrow is expressed in a raga like Piloo, which is full of karuna rasa, it gives peculiar aesthetic joy.

As a matter of fact, all art is only an expression of an inward spiritual delight. Creation itself is a manifestation of the delight of the Supreme. As the great Kashmiri pandit, Kshemaraja, puts it: *Aanandocchalita saktih srijatyaatmaanam aatmanaa.* The surplus of the delight of the Supreme spills over into creation. So also do the Upanishads say: *Aanandaadyeva khalu imaani bhootaani jaayantey, aanandena jaataani jeevanti, aanandam prayaanti abhisamvishanti.* From the ananda of the Supreme are all creatures born, by it are they all sustained, and to that do they all return.

Art has no other purpose but to express an inward delight. When we want to reach somewhere, we walk or travel. But when we have no other purpose but to express our inward delight, we dance. When we want to convey something to others, we talk but when we have no such purpose to gain, but only to express our soul's joy, we sing. Rasa is, therefore, always an experience of ananda.

Thirdly, in rasa there is universalisation of experience. In actual life, the emotion of Dushyanta is his personal experience, or the emotion of Sakuntala is her personal experience, but in the medium of art, in Kalidasa's drama *Abhijnana Sakuntalam*, the emotion is universalised. It is no longer the emotion simply of a king or the emotion of a simple maiden of the hermitage of Kanva that we experience, it is the emotion of man as man or woman as woman that captivates our heart.

When a Meera trills forth her experience of viraha or separation in a raga like Desh— *Main virahin baithee jaagoon, jagat saba sowai ree aali*— we hear in it not only the pangs of Meera, but the heart-throb of humanity. For a full realisation of rasa, the listener or reader has also to shed his particulars as Mr. X or Y, and



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experience the emotion as man as such. This universalisation is called *saadhaaraneekarana* by our art critics. They insist that without this sadhareneekarana, we cannot have experience of real rasa but only of a *rasa aabhaasa*— a pseudo-rasa.

In one of the poems of the great poet Rabindranath Tagore, someone puts a question to a bird: "How is it that you do not sing when you are resting in your nest, but begin to pour forth your music when you soar in the sky?" The bird replies: "When I am confined in the limits of the nest, I have no inspiration for a song. It is only when I break loose from the limits of the nest and soar into the limitless sky that I find my song." Even so when a poet or a musician breaks away from the limits of the narrow particular and rises to the plane of universal experience can he create rasa.

Again and again, our art critics insist on this *aparimitabhaava*, i.e., rising above the limitations of the narrow particular. Art requires a certain amount of detachment or emergence from the narrow particularistic self and mergence into universal experience. Sadhareneekarana or aparimitabhava is therefore an essential factor in the experience of rasa.

Fourthly, the experience of rasa is possible only in a certain condition of mind. Some of the critics have called it sympathy, but German thinkers have rejected this word. They say that the word 'sympathy' does not adequately describe this experience, for 'sympathy' only means 'feeling together' or 'feeling with', but art experience is not feeling together but becoming one with the spirit of one's theme. In order to describe this mental state, they coined a new word 'Eurfulung' which means 'feeling into'. In order to bring out this idea, a new word was coined in the English language, namely, 'empathy'. This word has now been incorporated in the revised edition of the Oxford Dictionary.

Whereas sympathy means 'feeling with', empathy means 'feeling into'. But long before this idea even occurred to the Western thinkers, our art critics had dealt with it elaborately. In order to describe this state of mind, they used the word *tanmayeebhaavanam* or *tanmayataa*. It means 'becoming one with'. This is far more expressive than empathy. The poet has to become 'tanmaya' or one with his theme, the musician has to become 'tanmaya' or one with the raga bhava or spirit of the raga in order to be able to express rasa, and so also the listener has to become 'tanmaya' in order to enjoy that experience. It was for this purpose that ragadhyanas were composed by our old masters. Abhinavagupta has very aptly described *rasavad* as tanmayeebhava in his commentary on Bharata.

Lastly, rasa is a unique experience which cannot be resolved into any common experience of man. That is why our sastra-s have called it 'alaukika' or 'lokottara' or 'vilakshana'. It is a transcendental experience. Art uses the medium of sense in order to pass beyond sense. Poetry uses words, music uses sound, painting uses colour. These are all sensuous media, but the experience of rasa is supersensuous. That is why Mammata says in his *Kavya-Prakasa* that it is entirely different from *laukika pratyakshaadi pramaana*, it is *lokottara-svasamvedana*, i.e., the experience



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of rasa is completely different from 'laukika' or the ordinary common experience that we derive in this world, from 'pratyaksha' or sense, 'anumaana' or inference. It is *lokottara-svasamvedana* or a transcendental experience in which the soul abides in its supernal ananda, its ineffable joy. So also Abhinavagupta says in *Abhinavabharati*, his commentary on Bharata: *Rasana cha bodharoopaiva kintu bodhantarebhyo laukikebhyo vilakshanaiva*, i.e., rasa is an experience which is different *toto caelo* from all the common wordly experience. It transports us into a region where we taste for a moment the inherent ananda of the Self and leave behind us the fret and fever of life. It is *brahmaanandasahodara*, i.e., it is akin to the 'ananda of Brahma'. We have this experience of rasa par excellence in music. Truly has a musician-poet said:

*I know not what I was playing,*
*Or what I was dreaming then.*
*But I struck one chord of music,*
*Like the sound of a great Amen.*
*It quieted pain and sorrow,*
*Like love overcoming strife;*
*It seemed the harmonious echo*
*From our discordant life.*
*It linked all perplexed meanings*
*Into one perfect peace,*
*And trembled away into silence*
*As if it were loth to cease.*

Yes, such is the rasa that one experiences in the art of music. It quietens pain and sorrow and links all perplexed meanings into one perfect peace.



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# Abhinavagupta's Contribution To Musicology

*Abhinavabharati*, Abhinavagupta's commentary on the *Natya Sastra*, is not simply a gloss, supplying interpretations of important words; it is, in fact, full of discussions of important problems of musicology in which Abhinavagupta offers brilliant suggestions, thereby indicating a new orientation to certain concepts of music and contributing towards the solution of difficult problems.

Firstly, let us consider his views on swara. In chapter 28 of the *Natya Sastra*, he discusses the views of some of his predecessors regarding swara or a musical note and concludes thus:

*Vayantu srutisthaanaabhighaata prabhavasabdaprabhaavitah anurananaatmaa snigdhamadhurah sabda eva swara iti vakshyaamah.* (*N.S.* IV, p. 11).

Herein, he makes two points. Like Matanga, he suggests that there are two kinds of sruti: *swarasruti* and *antarasruti*. It is only at the position of swarasruti that sound explodes into swara, not at the intervening antarasruti. This is clearly stated in: *Srutisthaanaabhighaata-prabhavasabdaprabhaavito*, meaning "that which is prabhavita, i.e., made to become or transformed by sabda or sound which is produced (prabhava) by being struck at the position of its appropriate sruti."

His second point is that when the sound is produced at its appropriate sruti it becomes *anurananaatmaa snigdhamadhurah sabda*, 'a resonant sweet sound affecting the ear agreeably'. This is swara or a musical note.

Western musicologists have defined a musical note in terms of [a] regular, definite number of vibrations per second, that is from the point of view of the physical aspect of sound. Abhinavagupta defines it from the aesthetic point of view, describing its effect upon the mind of the listener.

There are two important words in his definition of swara, viz., *anurananaatmaa* and *snigdhamadhurah*. Anuranana conveys the physical aspect of the note and snigdhamadhurah the aesthetic aspect. Anuranana is not simply 'echo' but sound in conformity with a continuous tinkling echo. Snigdhamadhurah is the agreeable, sweet sensation in the listener. This definition of Abhinavagupta has been followed

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by all the later [Indian] writers on music. Sarangadeva repeats these very words in his *Sangeeta Ratnakara*. But this is not all. Abhinavagupta has made a suggestion in this regard which has never occurred to other musicologists.

The word swara is derived from two roots, viz., *swr* of bhvaadigana (sabdopataapayoh, in the sense of sabda or sound and upatapa or warmth of feeling) and *swara* of churaadigana (aakshepe, in the sense of hinting, imposing). Abhinavagupta says that the word swara, as used in music, has the implication of both these senses. The reading, as it occurs in the *Natya Sastra*, is corrupt. Corrected, it would read thus:

*Swrsabdopataapayoh swara aakshepa ityanayoh swarasabdah tena.*

*Sabdasvabhaavaam chittavrittimadhyasthataaroopa-svaasthyaavasthaa-parityaajanena upataapayanto hridayataatisayavasaat svataamakshipantah svavishaye abhidhaanam kurvantah swaraa ityuktaah.* (*N.S.*, IV, Pp. 10-11).

"The natural tendency of the mind is only towards plain sound. A musical note or swara has the power to obtrude itself on the mind, to set aside its natural tendency towards mere sound, and by its excess of pleasantness to make the mind susceptible to emotion, and thus, imposing itself on it, make its presence felt."

This is not a literary *tour de force* on the part of Abhinavagupta. He has drawn our attention to a patent psychic state aroused by a musical note, and in this consists his originality.

## Principle of Nishkaasa or Elimination in the Scheme of Sruti-s:

In the same chapter of the *Natya Sastra*, he draws our attention to the priniciple of nishkasam in the scheme of the sruti-s. He uses the expression *nishkaasam prakramena*, a gradual, systematic elimination of one note in the sruti-s for the delineation of swara-s.

Shadja is of four sruti-s, rishabha is of three sruti-s, gandhara is of two sruti-s. Madhyama occupies the central position and divides the saptaka or heptad into two equal parts. The other three notes, panchama, dhaivata and nishada have the same number of sruti-s, viz., 4,3,2 with a gradual elimination of one sruti in each case.

Truly speaking, Abhinavagupta says, there are only three notes. As he puts it:

*Tena paramaarthatah traya eva swaraah.* (*N.S.*, IV, p. 14).

The swara-s are really three, viz., *sa, ri, ga. Pa, dha, ni* are the same swara-s at a higher level of utterance. The difference is only due to urdhva sparsa and mandra sparsa.

## Correspondence of the Vedic and Laukika Swara-s:

Owing to a misinterpretation of the siksha grantha-s, many musicologists thought that shadja, madhyama and panchama correspond to swarita of the Vedic note, gandhara and rishabha to udatta, and nishada and dhaivata to anudatta. But the



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rationale given by Abhinavagupta sets these theories at naught. He says:

*Chatuhsrutirudaattah uchchatvaat dvihsrutiranudaattah neechaistvaat. Trisrutih swaritah madhyavartitayaa samaahaaratvaat.* (*N.S.*, IV, p. 14).

Udatta means the highest; therefore those swara-s which have four sruti-s, i.e., *sa, ma* and *pa*, are udatta. Anudatta means the lowest; therefore, those swara-s which have the lowest number of sruti-s; i.e., those which have only two sruti-s, namely *ga* and *ni*, are anudatta. Swarita swara-s are so called because of samahara. Samahara, in this context, means conjunction or meeting point. Therefore, swarita swara-s are those which lie in-between (madhyavartina) the udatta of four sruti-s and the anudatta of two sruti-s, i.e., swara-s of three sruti-s, namely, *ri* and *dha*.

## The Indispensability of Madhyama Note:

Both Vedic and gandharva music maintain that the note madhyama is 'avinaasi' i.e., it cannot be omitted in any scale, or in pentatonic or hexatonic forms. Neither the Vedas nor Bharata have advanced any reason for this position of madhyama.

Abhinavagupta clarifies this point at two places. He says:

*Tena paramaarthatah traya eva swaraah-sarigaah, padhanayah madhyamastu dhruvakasthaaneeyo madhyamatvaadeva.* (*N.S.*, IV, p. 14).

"Because madhyama occupies a pivotal position, lying as it does in the very centre of the saptaka or heptad, it is dhruva or fixed, constant and immovable."

It should be borne in mind that the concept of a scale in Indian music is that of saptaka or heptad, not of an ashtaka or octave. A saptaka consists only of seven swara-s. Madhyama occupies the central position and divides the other notes of the saptaka into two equal halves, as indicated above. It is the pivot. But this alone is not enough to explain the indispensability of madhyama. There is a far deeper reason which involves the philosophy of madhya or madhyama. Abhinavagupta hints at this in his preliminary verse in his commentary on chapter 28 of the *Natya Sastra:*

*Madhyamaswaramusanti yadvasaannaadashatkamuditam srutikramaat;*
*So'piyadvilasitam kalaatmakah tam namaami sisiramsumandanam.*

(*N.S.*, IV, p. 1)

"The gods are fond of the madhyama note, through the power of which arises the group of six notes in accordance with the arrangement of sruti-s. I bow to him, Siva, who is adorned with the moon, who has Kala as one of his tattva-s and through whom even madhyama gleams [as the central note]".

In Saiva philosophy, the central reality is said to be madhya. As *Pratyabhijna-hridayam* (pp. 80-81) puts it:

*Sarvaantaratamatvena vartamaanatvaat tadibhattilagnataam vinaa cha kasyachit api swaroopaanupapatteh samvideva bhagavati 'madhyam'.*



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"The exalted samvit or universal consciousness itself is the centre inasmuch as it is present as the innermost reality of all, and inasmuch as the form or nature of anything whatsoever cannot be possible without its being attached to it as the ground or support."

Just as central reality or universal consciousness is the ground or support of everything, even so the note madhyama is the pivotal point, the ground or support of the entire heptad. Just as it is the madhya or central reality from which arises everything in the universe, even so it is the madhyama note from which arise all the other notes of the heptad. *Yadvasaannaadashatkamuditam srutikramaat.*

Gandharva, which was mostly ritualistic music, could not, therefore, drop madhyama in any case.

## The Exposition of Kutapa:

Bharata calls orchestral stage music kutapa. Kutapa ordinarily means 'noonday heat'. Bharata does not explain his use of the word kutapa. Abhinavagupta elaborates:

*Kum cha rangam tapatyujjwalayati (vaa).* (*N.S.*, IV, p. 2).

Kutapa is that which highlights the stage. It is the orchestral stage music which makes it glow and attract the attention of spectators.

## The Distinction between Gandharva and Gana or Desi Raga-s:

Some of our best musicologists think that gandharva music was the only classical music of our country, that the scales, Shadja grama and Madhyama grama, adopted by it according to certain fixed division of sruti-s, were the only standard scales of our music and that they changed suddenly under the influence of Iranian music and with the advent of the Muslims in India.

The words gandharva and gana have been used in two senses in our musical literature, in a samanya or general sense, and in a visesha or technical sense. In a general sense, music as such was known as gandharva or gandharva sastra; in a technical sense, only that was known as gandharva which has been described by Bharata in the *Natya Sastra* or by Dattila in *Dattilam*. So also, the word gana was used in two senses by Bharata himself in the *Natya Sastra*. In a general way, he has used the word gana in the sense of any song; in the technical sense, the word gana is used in connection with dhruva-s, in the sense of grama raga-s, bhasha, vibhasha, etc., that is, in the sense of desi raga-s.

Many musicologists seem to be labouring under the misapprehension that since gandharva music was the only classical music of our country, desi music did not exist during the time of Bharata, and that, when it became classicised, it adopted exactly the scale and sruti pattern of Bharata and later abandoned the original scale and sruti pattern under the influence of Iranian music with the advent of the Muslims.



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Abhinavagupta's comments can demolish this delusion in clear and unambiguous terms. Throughout his commentary on the *Natya Sastra*, he has shown that gandharva and gana or desi music flourished side by side, and that the aim of desi music was different from that of gandharva. He has drawn a clear-cut and detailed distinction between gandharva and gana music in his commentary on chapter 33 of the *Natya Sastra:*

*Gaandharvasya kim lakshanamuktamadhyaayachatushtayeshu muninaa. Tathaapi anusandhaanavandhyo mahaabho(bhaa)gam bodhayitumanusandheeyatey. Swarataalapadaviseshaatmakam pravritti nivritti pradhaana drishtaadrishtaphalasaamaveda-prabhavamanaadikaala nivrittamanyonyopararanjana gunataaviheenam gaandharvamiti swaroopaphalaat kaalaad dharmaachcha bhidyamanaa(nama)vasyam gaanavailakshanyam bhedaika sampaadanam.* (*N.S.*, IV, p. 394).

Bharata in the first four chapters of 'Geyadhikara' has already given the characteristics of gandharva. Still, it is being investigated here for the sake of those who are destitute of the spirit of investigation. There are four-fold distinctions between gandharva and gana (or desi music).

(1) They differ in swaroopa, that is in formal structure; in other words, in swara, pada and tala.

(2) They differ in phala, that is regarding the end they serve and, therefore, in the resulting reward or phala.

(3) They differ in respect of kala, that is in respect of the occasion on which they are to be used.

(4) They differ in respect of dharma, that is in respect of their distinct functions.

We shall now consider these four distinctions:

## (A) Difference in Swaroopa or Formal Structure:

Under this head come (a) swara, (b) tala and (c) pada. In gandharva, the swaras or musical notes were employed at fixed intervals or sruti-s, e.g., rishabha was on the third sruti above shadja, gandhara was on the second sruti above rishabha, etc. in shadja-grama. The sruti intervals were absolutely fixed. No change was permitted in these intervals. Abhinavagupta says that the rigidity of sruti intervals was not observed in gana or desi music, and he points to actual practice current in his time. He says:

*Uktamapi cha prateetamanuchitraa(tree)yatey. Prateetaanaamapyalakshanagyaanaam baalavigyaanavadavedyam.* (*N.S.*, IV, p. 394).

"I am only elaborating what is prateeta, i.e., what is generally recognised by musicologists. For those who do not know the lakshana-s, that is the science or theory of music, even facts known from direct experience can remain unrelated, just as facts are known to the child, but their scientific rationale is not known to him."



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Abhinava cites practical examples:

*Swaraanaam maalavakaisikey chatussrutikaangasya darsanaat kiyadvaa-raaga-bhaashaa-vibhaashaa-desi-maargaadigataanaam swaraanaam srutivaichitryam broomah.* (*N.S.*, IV, p. 394).

"In malava-kaisika, there is a greater number of swara-s with four-sruti interval than is permitted in gandharva. I say there is a great diversity in the use of sruti-s in the swara-s employed in several raga-s, bhasha, vibhasha, desi, marga, etc." He adds: *Kimchaantaraalaniyamo'antahpramaanasthaana-swarakaala amsavadhaanna(saad)saaratayaa gaandharve'vasyasamvedayah. Na tvevam gaaney.* (*N.S.*, IV, p. 394).

"The rule regarding sruti intervals has to be strictly observed in gandharva music, not so in gana."

Again he says: *Lopo'api niyatagaandharvey darsito graamadvayabhedena cha jaatyamsabhedena darsitah. Gaaney tu raktyanusaarena praventey(vrittey) nasaavaniyatah. Tathaapi gaandharvey yasmaadanaaditvameva samarthitam tasyaapi madhyamasya Bhinnashadjakaalinyam lopo drisya.* (*N.S.*, IV, p. 394).

"Dropping of notes in the two grama-s on the basis of amsa notes in each jati was governed by definite rules in gandharva. For instance, dhaivata was indispensable in the jati-s of shadja-grama, and, in the jati-s of madhyama-grama, panchama could never be dropped, madhyama could never be dropped from any jati of either grama; but, in gana, any note could be dropped in order to bring about a particular aesthetic effect. Even madhyama which is considered to be indispensable in gandharva is dropped in Bhinnashadja in gana."

In chapter 28 of the *Natya Sastra*, Abhinavagupta quotes Vriddha, that is senior Kasyapa, as saying:

*Kaakalyantarayogena chatustridvayekatah sruteen;*
*Swaraansarvaanprayunjeeta raagabhaashaasusarvathaa.*

(*N.S.*, IV, p. 34)

"In raga-s and bhasha-s, all the kakali and antara notes can be used, and all notes whether with a four-sruti interval, or a three-sruti interval or a two-sruti interval, or even with one-sruti interval can always be employed."

Even in such a distant age as that of the senior Kasyapa, the use of kakali nishada and antara gandhara was allowed freely in raga and bhasha, i.e., in desi music, whereas their use was allowed only in a few jati-s in gandharva music and similar freedom was allowed in the use of notes with different sruti values.

So far, we have discussed the distinction in swara with respect to gandharva and desi music. Let us now see their distinction with regard to tala.

Abhinava says: *Taalo'api gaandharvey niyatatvena sankhyaaparimaanam bha(ra)njanam parichchhedopaayam yatiswarairvrittimeva melanamaatodyogam-*



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*angaangibhaava-vyaavarudhyamaanah saamyamaatraphalamiti.* (*N.S.*, IV, p. 394).

In gandharva, tala was also governed by rigid rules which measured time through a fixed number of demarcations. It occupied a secondary position (*angaangibhaava*) to swara. Its main aim was to establish samya or equipoise.

In gana, tala was flexible. It could improvise patterns to bring out aesthetic pleasure. In gandharva, no deviation was allowed from the set pattern.

There was a distinction between gandharva and gana in respect of pada also. In gana, pada was more predominant than swara or tala. In gandharva, however, swara and tala were primary and pada occupied a subsidiary position. Bharata himself says in chapter 32, verse 27:

*Gaandharvam yanmayaaproktam swaratalapadaatmakam,*
*Padam tasya bhaved vastu swarataalanubhaavakam.*

(*N.S.*, IV, p. 301)

"I have already said that gandharva consists of swara, tala and pada. In this, pada is used only as an aid to project swara and tala." Unfortunately, this has been misinterpreted by some musicologists. Abhinava's commentary on this clarifies what Bharata intended to convey. He says:

*Kintvanyathaa tasya gaaney praadhaanyamanyathaa cha gaandharvey. Tatra hi swarataalau pradhaanam. Tau chaanaadhaarau na sakhyau prayoktumityaadhaaratayaa yadupayogi tadaaha. Swarataalaanubhaavakamiti.* (*N.S.*, IV, p. 301).

The role of pada is different in gana and gandharva. In gandharva, primacy is given to swara and tala. But swara and tala cannot be used without the base of pada. Therefore, pada is useful only as a base for swara and tala.

Abhinava has clearly shown the differnce between gandharva and desi raga-s in respect of swaroopa, i.e. in respect of swara, tala and pada. Let us see how they differ in respect of phala or the end they serve.

## (B) Their Difference in Respect of Phala:

Bharata himself, while defining gandharva, says:

*Atyarthamishtamdevaanaam tathaapreetikaram punah,*
*Gandharvaapnaam cha yasmaaddhitasmaadgaandharvamuchyatey.*

(*N.S.*, IV, p. 6)

"Because it is extremely desired by the gods and gives great pleasure to the gandharva-s, therefore, is it called gandharva." Commenting on this, Abhinava says:

*Anaaditvaad drishtaadrishtaphalatvaachcha pradhaanam gaandharvam. Gaanam hi kevalam preetikaarye vartatey. Tena taadaatmyam taavadayuktam.* (*N.S.*, IV, p. 6).



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"Gandharva has been used from time immemorial. It has both drishta and adrishta phala, i.e., it is both pleasant (which is evident) and lays in store merit for the future according to which one earns liberation or is given a place in heaven which is not evident (*adrishta*). But gana is used only for its pleasant or aesthetic effect. It is, therefore, unjust to identify the two."

### (C) The Difference between Gandharva and Gana in respect of Kala:

Abhinava indicates the distinction between the two in respect of kala (or occasion when each is to be employed) with reference to drama. He says that gandharva could be used only in the poorvaranga (a kind of ritual prologue to the drama). In the actual play itself, only dhruva-s could be sung in grama raga-s and other forms of desi music.

### (D) The Difference between Gandharva and Gana in respect of Dharma:

It is not clear what exactly Abhinavagupta means by dharma as he has not elaborated upon it in his commentary. Dr. Mukund Lath thinks that by dharma Abhinava means 'function'. The function of gana or desi music was aesthetic pleasure, to please the listeners; the function of gandharva was only to please the gods.

I have dwelt somewhat at length on the distinction between gandharva and gana, because I feel that this is a very important contribution made by Abhinavagupta towards the solution of a very major problem of Indian music.

Certainly, our desi raga-s borrowed many principles from gandharva music. The sources of many of the raga-s were jati-s. But desi music did not adhere strictly to all the principles of gandharva music. Gandharva music could not countenance any change whatsoever in its principles, but desi music made many changes in the interest of aesthetic pleasure, even in grama raga-s which were based on gandharva music and thus formed a link between gandharva and desi raga-s. Sarangadeva remarks in Part Two of *Sangeeta Ratnakara* that "some of the famous grama raga-s have come under the category of desi raga-s."

Many of our musicologists believe that Bharata's gandharva music was the only standard classical music of India, that desi music did not exist in the time of Bharata, but was developed later through borrowing the sruti scheme and other principles of gandharva. Instead of the nine-swara scheme of Bharata (seven suddha and two vikrita), desi music, according to them, adopted the twelve-swara scheme of the Muslims and was changed completely.

In his article, *Bhairava Raga Abharatiya Hain*, published in *Sangeet* of Hathras and included in the second edition of his *Sangeeta Chintamani*, the late Acharya Kailasa Chandradeva Brihaspati, one of our best musicologists, argues that both Bhairava and Malavagauda raga-s are non-Indian. He reasons: (1) The swara-s of Bhairava do not fit in with the sruti scheme of Bharata, and (2) Bhairava as given in *Sangeeta Ratnakara* is quite different from the one in vogue at present.



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## ABHINAVAGUPTA'S CONTRIBUTION

Abhinavagupta's views regarding the distinction between gandharva and gana will clarify the position considerably. He indicates that gandharva and gana existed side by side, that even Bharata advised the use of gana or desi raga-s in dhruva-s. Further, that though desi raga-s adopted certain principles of gandharva, they did not always adhere to the sruti scheme of Bharata. He quotes Vriddha Kasyapa, an ancient authority, to show that changes in the sruti scheme of Bharata were freely made in desi raga-s. He even cites practical examples current in his time and says categorically: *Kiyadvaaraaga-bhaashaa-vibhaashaa-desi-maargaadigataanaam swaraanaam srutivaichitryam broomah.*

So, Bhairava raga cannot be ruled out on the basis of sruti vaichitrya. If Bharata's scheme of sruti and moorchchhana is to be accepted as the basis of all desi raga-s, then not only Bhairava but many other raga-s, such as Marwa, Poorvi, Vasanta, Pooriya Dhanasree, etc., will have to be ruled out as non-Indian.

Nor is Acharya Brihaspati's other reason— that there is sufficient difference between the structure of Bhairava as described in *Sangeeta Ratnakara* and the one in vogue today— a valid one for declaring Bhairava as non-Indian. Desi music has never been rigid like gandharva. There is sufficient difference between ancient Malava-kaisika and the modern Malkauns. That does not prove that Malkauns is non-Indian. The very premise that what is not according to Bharata is not Bharatiya is untenable. No doubt, Indian music has been influenced by Iranian music, but that influence came in much later around the 13th century.

Prior to that, many changes were made periodically in desi music. Abhinavagupta's discussion of this problem is a very great contribution towards the clarification of the distinction between gandharva and desi music and sheds light on the internal changes taking place in desi music.

*[All the references to* Natya Sastra *are from* Abhinavabharati, *Volume IV, Oriental Institute, Baroda, 1963.]*



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# *Prabandha And Dhruvapada*

We do not find any mention of dhruvapada in the musical literature of our country earlier than the 15th century. The first historical reference that we get about dhruvapada is its association with Maharaja Man Singh Tomer of Gwalior. He ascended the throne in 1486 A.D. He did not invent dhruvapada. He only gave it an impetus. It must have taken about a hundred years for the development of this style of musical composition before such a great connoisseur of music as Raja Man Singh could extend to it his patronage and take such a great interest in its development. We may, therefore, safely say that the dhruvapada style of composition started some time about the middle of the 14th century. The question is whether dhruvapada was entirely an innovation or simply an evolution of an earlier form of composition.

A careful reading of sangeeta sastra will at once show that dhruvapada was only an evolution of the prabandha form of composition. The word *prabandha* literally means anything well-knit or well-fitted. It is a blanket term for 'composition'. But in music it came to be used in the restricted sense of composition of a particular kind. Sarangadeva, the great musicologist of the 13th century, has devoted a whole chapter to prabandha in his *Sangeeta Ratnakara*. Jayadeva has written his *Geeta Govinda* in the style of prabandha. He graced the court of Lakshmana Sena who was a king of Western Bengal and flourished in the 12th century A.D. At the very outset of his kavya, Jayadeva says that he is writing a prabandha:

*Sreevaasudevaratikelikathaasametametam karoti Jayadevakavih prabandham.*

We have thus evidence of the prabandha form of vocal music from about the 11th century A.D. It is the aim of this paper to show that dhruvapada is evolved out of prabandha.

We would do well, first of all, to ascertain, the meaning of the word *dhruva*. The word means 'fixed, determinate, definite'. Dhruvapada, therefore, means a song in which the pada-s or words are well set in a definite structure or pattern. While it is difficult to find a regular use of dhruvapada earlier than the 15th century, dhruva in the sense of a definitely-set pattern of a song is, at least, as old as Bharata's *Natya Sastra*. Commenting on the word dhruva in *Gaanam panchavidham geyam dhruvaayogasamanvitam*, the 30th stanza of the sixth chapter of *Natya Sastra*,

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Abhinavagupta says: *Dhruvaa geetyaadhaaro niyatah padasamoohah* (p. 270, Gackwads' Oriental series, Baroda).

Dhruva means the basis of song in which words are set according to a definite pattern. Bharata himself was concerned only with the dhruva-s that were of use in the drama, but he admitted that there were dhruva-s of other kinds also:

*Yaa richah paanikaa gaathaasaptaroopaangameva cha;*

*Saptaroopapramaanam cha taddhruvetyabhisaampratam.*

(*Nirnaya-Sagara*, Edition p. 532).

He says all the richa-s, panika-s, and gatha-s are dhruva. Again he admits that there are many varieties of dhruva according to jati, sthana, prakara, pramana, and nama:

*Jaatih sthaanam prakaarascha pramaanam naama chaiva hi;*

*Gyeyaa dhruvaanaam naatyagyairvikalpaah panchahetukaah.*

We need not labour the point further. Dhruva, in the sense of a musical composition of a definite pattern, is very old. As an adjective of geeti, it was known as dhruva; as an adjective of pada also, it is known as dhruva. So far with regard to the name.

With regard to the musical pattern of the various dhruva-s used in Bharata's time, it is difficult to say what it was like, for we have no definite example of it before us. And so we cannot say whether there was any dhruva in Bharata's time which was similar to modern dhruvapada as a piece of musical composition.

But the structure of prabandha as given in *Sangeeta Ratnakara* is fairly clear. Let us see what Sarangadeva has to say on this composition:

*Prabandhaavayavo dhaatuh sa chaturdhaa niroopitah;*

*Udgraahah prathamastatra tato melaapakau dhruvau.*

*Aabhogascheti teshaam cha kramaallakshmaabhidadhmahey;*

*Udgraahah prathamo bhaagastato melaapakah smritah.*

*Dhruvatvaachcha dhruvah paschaadaabhogastvantimo matah;*

*Dhruvaabhogaantarey jaato dhaaturanyontaraabhidhah.*

*Sa tu saalagasoodastha roopakeshveva drishyatey.*

The component part of a prabandha is called dhatu. There are four dhatu-s or parts in a prabandha. The first one is called udgraha. *Udgrahyatey praarabhyatey yena geetam sa udgraahah.* Udgraha is that with which the song is begun. It is the first part of the prabandha variety of song.

*Udgraahadhruvayormelanakaarakatvaanmelaapakah.* Melapaka is that which joins the udgraha with dhruva.



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What is dhruva? Kallinath says:

*Dhruvatvaat nityatvaadityarthah sakalaprabandhashvanapaayaat. Tena dvidhaatushu prabandheshu melaapakaabhogayostridhaatushu prabandheshu. Sarvatra melaapakasyaiva parityaagah dhruvasya na kvachidapi parityaagah.*

Simhabhoopala adds: *Dhruvatvaannischalatvaaditi udgraahaanantaramabhogaanantaram cha gaanaat.*

Dhruva is so called because it is a permanent or irremovable component of a prabandha, and also because it is repeated after udgraha and abhoga, i.e., it is the refrain of the song. In a prabandha which consists of only two dhatu-s, melapaka and abhoga are eliminated, but udgraha and dhruva must be there. In a prabandha of three dhatu-s, melapaka may be eliminated, but not dhruva.

Sarangadeva maintains that there are four components of a prabandha, viz., udgraha, melapaka, dhruva, and abhoga. He adds that an additional component, viz., antara is sometimes found which comes in between the dhruva and the abhoga. Sarangadeva says that this antara is found only in the salagasooda form of prabandha. Simhabhoopala makes this point perfectly clear in his commentary:

*Dhruvasya aabhogasya cha madhye antaraakhyah panchamo dhaaturasti. Tatkatham panchadeti noktamata aah "satviti" antaraakhyau dhaaturna sarvatra prabandheshu. Kintu saalagasoodaprabandheshveva.*

There is a fifth dhatu named antara between dhruva and abhoga. Why then did Sarangadeva not say that there are five components of a prabandha? The reason is that antara is not an essential component of a prabandha. It is found only in the salagasooda variety.

As a matter of fact, prabandha had many varieties. Udgraha and dhruva were, however, the essential constituents of all prabandha-s.

If we analyse the prabandha form of musical composition carefully, we find firstly that there were three main constituents of prabandha, viz., udgraha, dhruva, and abhoga. Of these, udgraha was that with which the song was begun, which introduced or presented the raga in its essential features. Dhruva was the indispensable refrain of the song. Abhoga was the last constituent. Abhoga means a curve and completeness. Since it sums up the musical idea of the piece, it has been very aptly called abhoga. It is the finale of the piece. Parsvadeva says very rightly:

*Svayam yatra prabandhey syaadanenaiva cha pooranam;*
*Aabhogakathitastena geetavidyaavishaaradaih.*

It is called abhoga by musicologists because it does poorna, i.e., it completes the musical idea. The melapaka was an incidental feature which was meant to join the udgraha and the dhruva. It was sometimes even improvised at the time of singing. The antara, as has already been said, was not essential to prabandha. It was inserted in between the dhruva and the abhoga in a particular variety of prabandha. The very



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word antara means that which comes 'in between'.

The prabandha form of music enjoyed great popularity upto the 13th century. From the 14th century dhruvapada began to take its place. Dhruvapada was in its heydays from the 15th to the 18th century. The prabandha form slowly disappeared. It only survived for some time as an antique curio in some of the Vaishnava temples. Here is an example of the prabandha form of vocal music. Acharya Vastaram who was the court musician of Junagarh in 1850 taught it to Acharya Dalsukhram who was the court musician of Bhavanagar for a long time. N.N. Shukla learned it from him, and at my request he taught it to M.R. Gautam. The text of the song is given below:

*Pratham-pratham Sree Ganesa ko sumiriye aur maat Sarsati vidyaadaani ko, Girijaa ko Siva ko jo deta sumati apne janan ko.*

This is in Soratha raga, and the tala is Sastri of 23 matra-s.

The jodani or melapaka is as follows:

*Ab kahun kaise Braj mey kheli rahyo rasraaj sabahun gop gopiyan so dekhi na maaney ankhiyaan sau sau jatan so.*

This again is in Soratha raga. The tala is Triputa of seven matra-s.

The dhruva is in Malava raga and Adi tala of eight matra-s.

*Raas vilaasa karey Brajvallam raas vilaasa karey.*

The antara is also in Malava raga and Adi tala.

*Raasan mey rasraaj ki sangati teenhu loka hulaas bharey.*

The abhoga is in Maru raga and Charchari tala of 14 matra-s.

*Shobha ati chhavi Syaam ki nirakhat paramaananda prakaasa kharey.*

By about the 19th century, owing to a lack of knowledge of Sanskrit among the musicians, there appeared a slight change in the nomenclature of some of the constituents of prabandha, for instance, udgraha was named as prathama which means, in practice, the same thing. Melapaka came to be named as jodani. Melapaka means that which joins; jodani also means that which joins. It is only a dialected translation of the Sanskrit word. The names dhruva, antara and abhoga were retained.

As I have already said, the prabandha-s were of various kinds. Some had four component parts, some three, and some only two. In most prabandha-s, all the component parts were in the same raga and tala, but in some prabandha-s the raga and tala differed in the various component parts. The illustration that I have given is of the last kind.



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The prabandha style had been prevalent for centuries. Like the prabandha, the dhruvapada also had four movements. What dhruvapada did was to combine the idea of the udgraha and dhruva into one and call it sthayi. Like udgraha, the sthayi is the first movement of the musical piece. It repeats the first few words over and over again which serves the purpose of the dhruva of a prabandha composition. Like udgraha, the sthayi presents or introduces the raga in its barest outline. From the point of view of the poetic content, it introduces the theme. From the point of view of the musical composition, it starts with some note in the first tetrachord in madhya saptaka or middle register and goes upto shadja or rishabha in tara saptaka or upper register.

Since the idea of dhruva is already included in the sthayi, melapaka which was meant to join the udgraha with the dhruva is dropped and its place is taken by an antara, which comes in between the sthayi and the sanchari or abhoga. From the point of view of the poetic content, the antara develops the idea introduced in the sthayi. From the point of view of musical composition it generally starts with gandhara, madhyama or panchama in the madhya saptaka and goes upto gandhara, in the tara saptaka. This is the second movement of the musical composition. It starts with a higher note and also ends on a higher note than the sthayi. The sanchari of dhruvapada has hardly any parallel. Poetically, it gives a further development of the idea contained in the sthayi and developed by the antara. Musically, it is the third movement of the musical composition. It hardly mounts higher than tara shadja, and hardly descends lower than mandra dhaivata, but its main characteristic is that it moves in slightly quick pulses. The abhoga, like the abhoga of prabandha, is the last movement, finale or coda of the musical composition. Poetically, it completes and concludes the poetic idea. Musically its sweep is larger than that of any of the previous three movements. It generally shows the tara and the mandra maryada, i.e., the highest note to which the raga may ascend in the upper register and the lowest note to which it may descend in the lower register. It thus sums up both the arohi and the avarohi varna of the raga. It is thus clear that dhruvapada has evolved out of prabandha. Pandit Bhatkhande quotes in his 'Comparative Study of Some of the Leading Musical Systems', the lakshana of dhruvapada as given by Bhavabhatta in his *Anupa Sangeeta Ratnakara.* Bhavabhatta was employed in the court of Anup Singh, the ruler of Binkaner from 1674 to 1709 A.D. The quotation is reproduced below:

*Geervaanamadhyadeseeyabhaashaasaahityaraajitam;*
*Dwichaturvaakyasampannam naranaareekathaasrayam.*
*Sringaararasabhaavaadyam raagaalaapapadaatmakam;*
*Paadaantaanupraasayuktam paadaantapragakam cha vaa.*
*Pratipaadyam yatra baddhameva paadachatushtayam;*
*Udgraahadhruvakaabhogaantaram dhruvapadam smritam.*

The most interesting thing in this quotation is that though the names of the component parts of dhruvapada had changed since the 15th century, Bhavabhatta



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even in the 17th century is describing dhruvapada in terms of prabandha, viz., udgraha, dhruva, antara, abhoga. This is another proof of the fact that dhruvapada was evolved out of prabandha.

Let us take a few examples of dhruvapada. Here is one in raga Bhairava in Chautal. It is by Tansen, the court musician of Akbar.

Sthayi: *Vishnucharana jala Brahmaa kamandala Sivajataa raajata hey maata Gangey.*

This starts with komal dhaivata in madhya sthana and goes down to mandra dhaivata.

Antara: *Bhaageerathi sakala jagataarani bhoonibhaara utaarani kataakshana key taarana key tarangey.*

This starts with madhyama in madhya sthana and goes upto rishabha in tara sthana and descends upto dhaivata in mandra sthana.

Sanchari: *Haradwaar Prayaag saagara benitirabeni Saraswati vidyaadaani karat dukhbhangey.*

This starts with shadja, goes down upto panchama in mandra sthana and goes upto nishada in madhya sthana.

Abhoga: *Taansen ki maayee dukha doora karo paapaharo nirmal karo yahee angey.*

This starts with madhyama in a gamaka in madhya sthana and goes upto panchama in tara sthana, and the lowest note in it is madhyama of madhya sthana.

Here is another example in raga Jaijaiwanti in Chautala:

Sthayi: *Naayan key bhek Syaam paayan paravaaribey ko yedin mahaavar so rang rachaadiyo hai.*

This starts with rishabha in madhya sthana, goes down upto panchama in mandra sthana, and touches rishabha in tara sthana.

Antara: *Chunaree kinaardaar patulee chunaaya kar aur paheraayavey ko haar haath liyo hai.*

This starts with madhyama in madhya sthana, goes upto tara gandhara and goes down upto rishabha in madhya sthana.

Sanchari: *Ghoonghat utaara daara jaanoon kab sumar kar kanchuki mey haath daar hiyo jab chiyo hai.*

This starts with madhya shadja, goes down upto mandra panchama and ascends upto tara shadja.

Abhoga: *Sakuchee salonee naar rasnaa dasan daabi haaya Brajraaj merey kaaj yeto kiyo hai.*

This starts with tara gandhara, goes upto tara panchama, and goes down upto mandra panchama.



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Quite a number of exceptions will easily be found, but the general scheme is as described above. Just as prabandha was some times dvidhatu when the melapaka and abhoga were dropped and some times tridhatu when melapaka was dropped, and some times chaturdhatu when all the four components were present, even so there are some dhruvapada-s which are dvidhatu in which only sthayi and antara are present, some are tridhatu in which only three components, viz., sthayi, antara, and abhoga are present. Sultan Ibrahim Adil Shah, King of Bijapur (1580 to 1627 A.D.) composed more than 50 such dhruvapada-s which are now available in print. And lastly there are dhruvapada-s with all the four components. Mostly dhruvapada singing moves in four dimensions. The preliminary alapana in dhruvapada also moves in all the four dimensions, though this is not always observed by modern dhruvapadia-s. The alapana in the North Indian veena also moved in these four dimensions.

In conclusion, it may be said that dhruvapada is an evolved form of prabandha style. In it, the musical idea stretches its wings in the sthayi, soars up in the antara, further goes a capering in the sanchari, and finally, with a broad sweep of notes in the abhoga, furls down its wings.



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# *The Evolution Of Khayal*

Is khayal a foreign musical style or is it something that has developed out of an earlier style of Indian music itself? This is the question that I am going to examine here. The question will be considered under two heads, namely, musical composition and the style of singing.

The musical composition of khayal is full of graces— meend, murki, khatka, kana, etc. Simple, straight notes are rarely used. Some sort of modulation of notes enters into every melodic phrase of khayal.

Did this style of composition come from a foreign source or was it indigenous? It is supposed that Amir Khusro started this style of composition, [that] it did not exist in Indian music before.

Amir Khusro flourished in the 13th century. Was there no indigenous style of composition in the 13th century which used all kinds of graces? Sarangadeva's *Sangeeta Ratnakara* was written in the 13th century itself. Let us turn to it for an answer to this question.

Sarangadeva mentions five types of musical composition, viz., suddha, bhinna, gaudee, vesara and sadharanee. He says: *Suddhaa syaadavakrairlalitaih swaraih. Bhinnaa vakraih swaraih sookshmairmadhurairgamakairyutaah.* Suddha is that composition in which the notes are employed in a pleasant but simple way, i.e., without modulation and gamaka-s or graces. Bhinna is that in which the notes are employed in sookshma and madhura gamaka-s, i.e., in delicate and exquisite graces. We would do well to understand fully the connotation of the words bhinna and gamaka before we pass on to the other types of musical composition. Let us first of all take up the word bhinna. The above five types of composition existed in the time of Matanga also, who flourished in the ninth century A.D. He mentions all these five and adds two more. He has thrown light on the word bhinna. Says he: *Nanu bhinnasabdena kimabhidheeyatey? Bhinnatvam vidaaranam vyatiriktatvam vaa? Maivam bhinno'atra vikrita uchyatey.*

What does the word bhinna mean? The word generally means 'vidaarana', 'rendering asunder', 'breaking or splitting' as in *samehhinnabhinnasarvaangah....* It

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also means 'vyatirikta' or different as in *tasmaadayam bhinnah* or *bhinnaruchirhi lokah*. The word bhinna also means 'vikrita'— modified, modulated, as in *bhinnaswaro'yam janah*. Matanga rejects the use of bhinna in the sense of vidaarana or vyatirikta in this context and says clearly *bhinno'tra vikrita uchyatey*, i.e., bhinna has been used in this context in the sense of 'modulated, modified'. Simhabhoopala in his commentary *Sudhakara* says: *Bhedo vikaarah atastadyuktaa geetirbhinnaa* and gives the above quotation of Matanga in his support. It is clear, therefore, that it was called bhinna, because a good deal of modulation of the swara-s was used in this kind of composition. It is indicated in the very definition of bhinna geeti as to how modulation of swara-s is to be achieved. It is full of vakra swara-s and delicate and exquisite gamaka-s or graces— *vakraih swaraih sookshmairmadhuraisgamakairyutaah*.

After giving the description of gaudee and vesara, Sarangadeva gives the following description of sadharanee geeti: *Chaturgeetigata lakshma sritaa saadhaaranee mataa*. It was an eclectic style of composition which included within itself the excellent points of all the other four styles. Simhabhoopala says: *Suddhadeenaam chatasrinaam geeteenaam kimchillakshanasamuchchayena saadhaaranee*, i.e., it was a style which combined within itself the charming features of all the other four styles. Simhabhoopala quotes Matanga to show how the excellent features of all the other styles were included in sadharanee geeti:

*Lakshanasamuchchayoktascha Matangena...*

*Rijubhirlalitaih kimchitsookshmaatsookshmaischa susravaih;*

*Eeshad drutaischa kartavya mridubhirlalitaistatha.*

*Prayogey masrinaih sookshmaih kaakubhischa suyojitaih;*

*Evam saadhaaranee gyeyaa sarvageetisamaasrayaa.*

That is, sadharanee combines within itself the pleasant, tender, and sweet idioms of all other styles together with kaaku or delicate nuances of emotion.

I maintain that the so-called khayal style of musical composition is nothing but only a natural development of the sadharanee geeti which used the exquisite features of all the styles. It is this sadharanee geeti with the predominant use of bhinna in it that became the khayal. Matanga uses lalita, sookshma, susrava and mridu as the adjectives for the swara-s to be used in it, viz., masrina, sookshma, etc., and for bhinna geeti, it is said that it should be *sookshmairmadhuraisgamakairyutaa...*, i.e., full of sweet and tender gamaka-s. Matanga mentions all these styles and adds two of his own, and then hastens to remark that according to Durga school, there are only five:

*Geetayah pancha vigyeyaah suddhaa bhinnaa cha vesaraa;*

*Gaudee saadhaaranee chaiva iti Durgaamatey matam.*

Matanga, according to Prof. Ramakrishnakavi, flourished in about 850 A.D. An author quotes the opinion of his predecessor only if it has gained sufficient



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reputation and prestige. In order to acquire such prestige, Durgamata must have been prevalent for 50 to 100 years before Matanga. There is definite proof, therefore, that such styles have been in existence in Indian music at least from the seventh or eighth century A.D. The sadharanee style of composition with generous and plentiful use of gamaka-s became our khayal composition. In fact, in one of the bani-s [styles] of musical composition of dhruvapada also, there was plentiful use of gamaka-s. But the connotation of the word gamaka was narrowed down, and dhruvapada developed along a different line.

From the 10th century A.D., India had to face continuous invasion of foreigners who succeeded in occupying the country. All our learning and culture were enshrined in Sanskrit. Our books on music were also written in Sanskrit; even the technical terms of music were of Sanskrit origin. The foreigners ceased to give patronage to Sanskrit. So, the people began to give up its study. As the musicians did not know Sanskrit, they were completely cut off from the rich heritage of music preserved in the sastra-s. It is noteworthy that, after Sarangadeva's *Sangeeta Ratnakara*, no standard book was written on music. Three or four books that appeared later were more or less a rehash of *Sangeeta Ratnakara*. But while the musicians forgot the theory of music to a great extent, they assiduously preserved the practical tradition of composition and rendering. Owing to the absence of Sanskrit learning, however, new terms in various dialects were invented for the old Sanskrit terms. The word gamaka particularly met this fate in the North. Gamaka was a blanket term for all kinds of graces. Sarangadeva describes 15 gamaka-s; some have mentioned 18; and some have rightly said that they are innumerable. During the dark period that followed the invasion of foreigners, musicians forgot the Sanskrit names of the gamaka-s. They called only *ullaasita* or *gadgadita gamaka* as gamaka; for the rest they invented new names. For example, *aahata* was called 'khatka'; *plaavita* was called 'meend' and 'soota'; 'murki, gitkiri', and 'zamzamaa' were only varieties of *sphurita* gamaka.

If you ask a dhruvapada singer, "Can gamaka be used in dhruvapada?" he would say, "Yes." If you ask again, "Can khatka be used in dhruvapad a?" he would say, "No." If you now tell him, "But khatka is also a gamaka," he would feel bewildered, and would at once snap out, "What do you mean? There is only one gamaka. How can khatka be a gamaka?" He retains *aandolita* gamaka which he calls `aandolana', but would hardly be prepared to call it a gamaka. Fortunately, in Carnatic music, this word [gamaka] is still used in its original connotation.

As I have said above, the sadharanee style of musical composition incorporated within itself the excellent features of all the other styles. Khayal adopted this style for its composition, i.e., it embodied within itself the excellent features of all the styles and had a predominance of the bhinna style, i.e., it exploited all the gamaka-s without bothering about their names; khatka, murki, meend, kampa, aandolana, everything was beautifully woven in its structure.

Let us now turn to the style of rendering or elaboration of khayal. The main features of [the] style of rendering [a khayal] are alapa and tana. The alapa may



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be without or with the bol or wording of the song; in the latter case, it is known as bolalapa. The tana may also be with or without the bol; in the former case, it is known as boltana. Let us see whether this was entirely a novel way of rendering or simply a version of a previous style of rendering.

We find from the sastra-s that there were two kinds of alapa, viz., ragalapti and roopakalapti. Ragalapti was purely formal and technical. Roopakalapti brought out the ethos and the emotional appeal of the piece. Let us see what Sarangadeva has to say about roopakalapti:

*Roopakasthena raagena taalena cha vidheeyatey;*
*Yaa proktaa roopakaalaptih punah saa dvividhaa bhavet.*
*Pratigrahanikaikaanyaa bhanjaneetyabhidheeyatey;*
*Vidhaayasthaayamaalaptey roopakaavayavo yadi.*
*Pratigrihyeta saa proktaa pratigrahanikaa budhaih;*
*Bhanjanee dvividhaa gyeyaa sthaayaroopakabhanjanaat.*
*Yadaa tatpadamaanena sthaayee roopakasamsthitah;*
*Naanaaprakaarah kriyatey saa gyeyaa sthaayabhanjanee.*
*Taih padaistena maanen samagram roopakam yadi;*
*Anyathaa chaanyathaa gaayedasau roopakabhanjanee.*

As is well known, prabandha was a word of wide connotation which meant any musical composition, but usually a distinction was drawn between prabandha and roopaka. Prabandha laid emphasis on the beauty of form and roopaka on the beauty of creative fancy. The former stuck to classicism; the latter leaned towards romanticism. Roopakalapti was, therefore, manodharma sangeeta or music of creative imagination.

Roopakalapti was not only a prelude to a song, but also formed an integral part of the rendering of a roopaka composition. In the long description of roopakalapti quoted above, two terms deserve our special attention, viz., *sthaaya-bhanjanee*, and *roopaka-bhanjanee*. The word 'bhanjanee' means 'that which breaks into parts'. Both sthaaya-bhanjanee and roopaka-bhanjanee took up phrases of the roopaka composition and developed them musically in various ways. The word 'sthaya' means either a melodic phrase or a phrase of a composition. Kallinatha warns us that sthaya here means a part of the composition itself. Says he: *sthaayo'tra prabandhaikadesa.* Sthaya here means a phrase of the composition itself. Sthaya-bhanjanee has been described by Kallinatha in the following way:

*Naanaaprakaarah vichitrareetiyuktah kriyatey gaatruvaak-pratibhaaviseshodbhaavyatey chetsaa sthaayabhanjanee.*

And Simhabhoopala says: *Yasyaamaalaptau roopakasamsthitah prabandhaasrito yah sthaayavarnaavayavastasya prabandhasya padmaanena naanaa-prakaaroanekamangikah kriyatey saa sthaayabhanjanee.*



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If a sthaya or phrase of the composition is taken up and *naanaaprakaro* or *anekamangikah kriyatey* is developed in various modes and shades of the melodic form by *pratibhaviseshena*, i.e., well-marked creative imagination, it is known as sthaya-bhanjanee.

This is exactly what the khayal singer does. He takes up a sthaya or phrase of the composition and develops it in various enchanting ways.

Simhabhoopala describes roopaka-bhanjanee in the following way:

*Taih prabandhasthaih padaih tena prabandhasthena maanena samagrameva roopakamanyathaanyathaa bhangi-viseshena yasyaamaalaptau gaayako gaayeta saa roopakabhanjanee.*

If the other wordings or phrases of the roopaka are developed in the tala of the roopaka itself, that is roopaka-bhanjanee.

The khayal singer also does the same. The alapti was either *saaksharaa*, i.e., with the wordings of the song or *anaksharaa*, i.e., without the wording, only in akaara. In the alapa of khayal also, both these methods are adopted.

Parsvadeva rightly says:

*Saalaptirdvividhaa gyeyaa vishayaa praanjaleti cha;*

*Saaksharaanaksharaa cheti dvividhaapi chaturvidhaa.*

After alapa, the khayal singer passes on to tana-s. The tana-s were also a part of the roopaka-bhanjanee elaboration. Sarangadeva in describing roopaka-bhanjanee, says:

*Taih padaistena maanena samagram roopakam yadi;*

*Anyathaa chaanyathaa gaayedasau roopakabhanjanee.*

Commenting on this, Kallinatha says:

*Tenaatra veepsayaa samaprabandhasya pravrittataanasthaayaanukaaribhi taanaantarai tattadraagochitagamakaadiyuktairbahudhaavayavina eva punah punaraavrittibhirgaanamabhidyotyatey tadaasau roopakabhanjanee bhavati.*

He means to say that in roopaka-bhanjanee, the musician is not tied down to the tana-s occurring only in the composition that he is singing, but also uses other tana-s (*taanaantaraih*) appropriate to that particular raga (*tattadraagochitaih*) embellished with gamaka-s, etc. (*gamakaadiyuktaih*).

It will be seen, therefore, that all the embellishments of khayal rendering are included in sthaya-bhanjanee and roopaka-bhanjanee of roopakalapti. After describing specific alapti, called sthaya-bhanjanee and roopaka-bhanjanee, Sarangadeva gives a general description of alapti in the following words:

*Varnaalankaarasampannaa gamakasthaayachitritaa;*

*Aalaptiruchyatey tajgyairbhooribhangimanoharaa.*



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It is well-known that alapti which is full of varna and alankara, is spotlighted by gamaka-s and sthaya-s (*gamakasthaayaichitritaa*) and is made charming by the use of melodic idioms expressive of different shades of emotion (*bhooribhangimanoharaa*). A reference has been made to gamaka above. A word may be said about sthaya. It usually means a melodic phrase (*raagasyaavayavah sthaayah*). There is a breathtaking variety of the application of sthaya given in *Sangeeta Ratnakara*. I have counted as many as 43. A khayal singer exploits all the excellent features of alankara, gamaka, sthaya, etc., that occur in alapti.

I, therefore, maintain that the khayal music is entirely Indian. In its musical composition— bandish in the parlance of the performers of Hindustani music— it has built upon the sadharanee style with a particular emphasis on bhinna. In its rendering or 'vartava' as it is known among musicians, it is an evolute or direct descendant of roopakalapti. It is perfectly indigenous. The opinion that it is a style of Muslim music foisted on Indian music is one of the most curious delusions that ever possessed the mind of musicologists. I do not mean to suggest that it is a carbon copy of roopakalapti, but surely it has its roots in the sub-soil of this style of rendering and has grown out of it. It is the finest flower of the garden of Indian music, and is not at all an exotic plantation. One may tune in to Arabia or Iran at the [radio] set, and listen for hours, but will never hear anything like it in those countries. A melodic phrase, here and there, may be found common to all systems of music, but the overall style of khayal singing is unique, and is the most precious heritage of Indian music.

It may not be out of place to point out that roopakalapti developed in khayal in Hindustani music and pallavi singing in Carnatic music. The word pallavi is used in the sense of the first line of a kriti and also in the sense of a particular style of singing in Carnatic music. I am referring to pallavi in the latter sense here. In this sense, it is manodharma sangeeta or music of creative imagination. It is treated as an acrostic word in Carnatic music, made up of the initial syllables of three words, *pa*, indicating *pada*, i.e., words; *la*, indicating *laya*, or timing; and *vi*, indicating *vinyasa* or various arrangements of notes. This is what is called hermeneiaic explanation of the word. The word pallavi is, however, of Sanskrit origin and its literary explanation is given below.

The word *pallava* in Sanskrit means 'amplification, elaboration'. There is such an expression as *pallavadosha* in Sanskrit which means the 'fault of too much amplification'. We also come across such expression as *alam pallavitena* 'enough of too much elaboration', and *pallava* means the sprout or shoot of a tree, because it is an elaboration of the tree. Pallavi is formed by adding *ina pratyaya* to pallava. That which has got pallava or elaboration is pallavi. Therefore, pallavi style is that which elaborates the musical idea.

We get the word pallava in the *Sangeeta Ratnakara* in 'Prabandhadhyaya': *Tatah prayogastadanu pallavaakhyam padatrayam*. Prayoga in this context is a technical



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term in the *Sangeeta Ratnakara.* Prayoga has been defined as *aksharavarjita gamakaalaptih.* It means gamakaalapa without words. Sarangadeva says that after prayoga or gamaka alapa, three pada-s are sung which are called pallava. They are named 'kanta, jita' and 'mitra'. Sarangadeva says that of these three: *Dvey etau vilambitey tatra, triteeyam drutamaanatah.* Of these pallava-s, two are sung in slow tempo, and third in fast tempo.

However, this was only by the way to show that the word pallava is a technical word of Sanskrit origin occuring in the musical literature of the country.

What I am particularly concerned with is that pallavi singing in Carnatic music and khayal singing in Hindustani music are parallel developments of roopakalapti. In pallavi singing, there is the chauka kala pallavi, i.e., pallavi in slow tempo, and madhyama kala pallavi, i.e., pallavi in medium tempo. In khayal also, we have vilambita khayal and madhya laya khayal. Both pallavi and khayal have developed differently, but both have a common source.

Now I would turn to the word khayal and its history. Mohammad Mustaffa Khan Maddah has compiled an Urdu dictionary in which he has incorporated all those Arabic, Persian, and Turkish words which are current in Urdu. He says that khayal is an Arabic word, and gives a number of meanings, of which three are germane to our theme, namely, 'fancy or imagination', 'feeling', and 'imaginative verse'. The qawwal-s sang qawwali, i.e., that mode of singing which employed only qaula. The word 'qaula' means the same as the Sanskrit word 'vachana'. Though both qaula and vachana are words of wide application, meaning any word or statement, in music both of them have got a restricted sense. Just as in Hinduism, singing a vachana or vaani or sabda means singing a mystic or devotional song, even so in Islam, qawwali or singing qaula means singing a mystic song in accordance with the orthodox belief of Islam.

When the qawwal sang a qaula, he called it qawwali; when he sang any other imaginative piece, he called it khayal. As I have said above, the word khayal means both imagination and imaginative composition. Even now, in navatanki and sometimes in the villages of northern India, they sing khayal with a musical instrument, called changa, and by the word khayal, they simply mean an imaginative composition. When Amir Khusro in the 13th century heard the ornate style of roopakalapti full of so much embellishment, he could not think of designating this music of creative imagination better than by the word khayal. This ornate style of singing was popular mostly among court musicians and dancing girls.

After 200 years of Muslim rule, Sanskrit words were mostly forgotten by the musicians, though they knew the practical art fairly well. The word khayal became popular and was naturalised. Amir Khusro did not invent the style; he simply gave the Arabic name to it. Some element of the art of qawwali singing may have crept into the indigenous style, but it has been so wonderfully assimilated that it is impossible to disentangle it. In fact, qawwali as it is sung in India has itself been influenced by Indian music.



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Since the style was ornate and romantic, it did not find favour in the temples. It was mostly patronised by the kathik-s, the dancing girls, and kings. The Shirqi kings of Jaunpur patronised this style to a great extent in the 14th century. It was quite popular in the 16th century. There is in Braj bhasha a very important work, called *Chauraasivaishnavan ki Vaarta.* This was compiled by Gokulanatha, the grandson of Vallabhacharya. In the life of Krishnadasa Adhikari, he mentions an interesting incident: *Once Sree Nathji went to the Agra bazar where he saw a number of 'vesya-s'— nautch girls— dancing and singing khayal-s and tappa-s.* This shows that khayal was sung at that time. Krishnadasa was born in a village called Chilotara in Ahmedabad district of Gujarat. He left home when he was only 13 years old. He met Vallabhacharya in Mathura who later appointed him as an accountant in the Sree Natha temple. Vallabhacharya flourished in the 16th century. The incident mentioned above, therefore, relates to some date in the 16th century.

I have said enough to show that khayal was neither imported from Arabia nor Iran. There was a certain style of musical composition and a certain style of rendering already prevalent in Indian music. Khayal was only a natural development of that style. Neither Amir Khusro invented it, nor did the Shirqi kings of Jaunpur, though each of them may have lent a hand in its development. It became very popular in the 18th century during the reign of Muhammad Shah when Adaranga and Sadaranga composed hundreds of songs in this style. It is interesting to note that pallavi singing in Carnatic music was also developed to its perfection in the 18th century.

In all arts, there are classical and romantic forms. In Hindustani music, dhruvapada is purely classical. Thumri and tappa are purely romantic. Khayal is classico-romantic, and this is the secret of its appeal, for it caters to both tastes, classical and romantic.



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# The Evolution Of Thumri

The thumri is a form of nritya music of which abhinaya or acting was an indispensable component. I am using the word nritya advisedly, for it is untranslatable in any other language. Its connotation will be clear in contrast with nritta and natya. Nritta is simply gestures and movements of definite patterns on laya and tala Nritya combines with this abhinaya, which means communication of bhava and rasa, and may be roughly translated as acting. Natya is acting without laya and tala. In nritta, there is neither song nor acting, but there are gestures, poses, and movements based on laya and tala. When this is combined with a song and abhinaya, it is called nritya. So the essential constituents of nritya are (1) gestures and movements based on tala, (2) song, and (3) abhinaya or acting. In natya, too, there is abhinaya, but it is not associated with tala. Also the modes of abhinaya in nritya and natya are different. A song is not essential to natya, but dialogue, generally in prose, is absolutely essential. It represents certain patra-s or dramatis personae. Nritta or nritya may be used in natya to embellish or heighten its effects. Nritya is not a constituent of natya, but an *avaantara-padaartha*, i.e., something introduced in it to heighten its effect, and nritta is utilised for embellishment (*shobhaahetutvena*). The English word 'dance' may be a synonym for nritta, but cannot do justice to the connotation of nritya. Some scholars have suggested 'representational dance' as an equivalent for nritya. French Indologists have suggested 'danse communicante or danse communicatrice' as equivalents for nritya.

It is mentioned in chapter IV of Bharata's *Natya Sastra* (p. 90 Vol. I of Gaekwad's Oriental Series) that Siva suggested to Brahma as to how nritya could be utilised in natya: *Mahaageeteshu chaivaarthaansamyagevaabhineshyasi.* "You may communicate by this means the emotional content of the songs that are sung in the poorvaranga or the preliminary of a drama."

Abhinavagupta in his *Abhinavabharati* (p. 180 of the Second Edition of *Natya Sastra*) quotes Kohala as giving the origin of nritya thus:

*Sandhyaayaam nrityatah Sambhorbhaktyaardro Naaradah puraa;*
*Geetavaanstripuronmaatham tachchittastvathageetakey.*
*Chakaaraabhinayam preetastatastandum cha so'braveet;*
*Naatyoktyaabhinayenedam vatsa yojaya taandavam.*

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"In times gone by, while Siva was dancing in the evening, Narada full of devotion sang in front of him a song, the subject matter of which was the destruction of the demon Tripura. Siva's mind was so absorbed in the content of the song that he was full of delight and acted out the content (*chakaaraabhinayam*). Then he said to his pupil Tandu, "Dear one, in future, combine with your dance the abhinaya that I have taught you in connection with natya so that the thought-content of a song could be communicated to others by acting."

Kohala is generally placed in the third or fourth century A.D. He has used the word 'pura' (i.e., the distant past) in describing the origin of nritya, which clearly shows that there was a long tradition behind it.

There were three factors in nritya: dance, song and acting. Dasaroopa says clearly:

*Bhaavaabhinayaheenam tu nrittamityabhidheeyatey;*

*Rasabhaavavyanjanaadiyuktam nrityamiteeryatey.*

It was not only abhinaya, but also music, both vocal and instrumental, which was an essential part of nritya. K.M. Varma says very rightly in his book *Natya, Nritta and Nritya:* "It may be further pointed out that almost all the music is essential in nritya which is comparatively quite unimportant and optional too in the case of natya." (p. 70).

The nritya, consisting of dance, song, and abhinaya, was used in the poorva-ranga, or the preliminaries of a drama, and uparoopaka-s, but it was also practised as an independent art by itself. K.M. Varma says very correctly on page 41 of his book already referred to:

"Uparoopaka-s may be covered by nritya but the word uparoopaka does not fully include all the possibilities of nritya, for the obvious reason that if a single piece of song or verse, however, short, is enacted or communicated with the help of a given technique, that would be nritya." That it was practised as an independent art is evident from Kalidasa's drama *Malavikagnimitram.*

There were two dance teachers employed in the court of King Agnimitra: Ganadasa and Haradatta. Each considered himself superior to the other. The King was anxious to see Malavika and her art. In order to bring Malavika before the King, it was given out to the teachers that the superiority of the teacher would be decided by the excellence of the performance of his pupil. Malavika was brought in, and this is what the poet says about her:

*Malavika - (Upagaanam kritvaa chatushpadavastu gaayati).*

*Durlabhah priyastasminbhava hridaya niraasam;*

*Aho apaangako mey prasphurati kimapi vaamah.*

*Esha sa chiradrishtah kathamupanetavyo;*

*Naatha maam paradheenaam tvayi ganaya satrishnaam.*



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And the poet adds: *Tato yathaarasamabhinayati.*

She sings a little alapana by way of prelude, and then a piece consisting of four parts. After this she acts out according to the rasa of the piece, which was in this case vipralambha sringara. Here the nritya was no part of a drama. It was an independent piece and the sentiment of the song used in it was communicated by acting in consonance with the rasa of the piece.

That Malavika's performance involved dance, song, and acting is evident from the appreciation of Parivrajika who says:

*Yathaadrishtam sarvamanavadyam. Kutah.*

*Angairantarnihitavachanaih soochitah samyagarthah.*

*Paadanyaaso layamanugatastanmayatvam raseshu.*

*Saakhaayonirmridurabhinayastadvikalpaanuvrittau.*

*Bhaavo bhaavam nudati vishayaadraagabandhah sa eva.*

"As witnessed by me, her performance was faultless. Why? Because of the artha or sense. [The commentator adds appropriately *arthogeetaarthah:* 'artha' here means 'the sense of the song']. The sense of the song was expressed by the limbs in such a way that it appeared as if they embodied the very words of the song. The steps followed closely the musical timing. She became one with the rasa-s she gave expression to. The acting by means of the hand was very gentle and charming. Though in the successive stages of the abhinaya, there was an expression of various emotions, the predominant sentiment was preserved throughout."

It is evident from this description that there was an art-form which used dance and acting to communicate the sense of the song to the listeners. This may be called nritya sangeeta. It was utilised in the poorva-ranga of the natya, in the uparoopaka-s, but also throve as an independent art.

Kalidasa could not have given such a glowing description of it, if it had not enjoyed an honoured place in the musical systems of the country. The date of Kalidasa is variously given by various scholars. Even if we suppose it to be 400 A.D., the art must have flourished about 200 years earlier in order to acquire such prestige.

This nritya or abhinaya sangeeta was of two types— marga and desi or regional. Thumri was just a desi variety of this type of music and was prevalent in Uttar Pradesh and Vihara. From here it spread to other parts of India. We do not have before us any example of its earlier form; but, for the last 200 years or so, it has always been a song associated with dance and acting. It was practised mostly by bai-s or dancing girls, kathika-s, and bhand-s. (Incidentally, it may be mentioned that the correct word is Kathak or Kathika and not Katthaka.) They sang and depicted in dance-forms various katha-s, and hence got the same name kathak or kathika which means a narrator. Both these words will be found in Apte's Sanskrit-English Dictionary. The word is derived from the root *kath* which means 'to narrate'. It has nothing to do with kattha or catechu. Similarly the word bhanda, in the sense of



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jester or buffoon, is a Sanskrit word derived from the root *bhand*, to jest. These are very old institutions, and do not owe their origin to Wajid Ali Shah of Lucknow, as some people wrongly suppose. He flourished in the 19th century and was deported to Calcutta in 1856. He surely patronised these arts and may have helped in their development. He was also himself a good composer of thumri-s.

Some scholars believe that the very word thumri is derived from *thuma*, which means dance steps. Whatever the origin of the word, it has always been associated with dance and acting.

There are two types of thumri: (1) *Bol-bant-ki-thumri*, which is also known as *Bandish-ki-thumri* and (2) *Bol-banao-ki-thumri*.

The Bol-bant-ki-thumri is expressly adapted for dance and its beauty lies in rhythmic variations and leap notes. This is sung for the dancer by one or more of the accompanists in fast or medium tempo while he or she does the abhinaya or acts out the emotional content of the song.

I shall cite a few examples. The first one is *Koyaleeya kooka sunaavey* in the raga Khamaj. It is divided into five parts for abhinaya. The first one is 'Koyaleeya kooka sunaavey'. The dancer imagines that a cuckoo is perched on a tree and is warbling its two-fold notes and acts the idea out while dancing. The second part is 'Sakhi rey mohey vraha sataavey'. In this he or she acts out the pangs of separation from the lover. The third part is 'Piyaa bina kachhu na sohavey'— Nothing appeals to me without my lover. In this, dejection is expressed by abhinaya. The fourth part is 'Nisi andhiyaaree kaaree vijaree chamakey'— Lightning flashes in the dark night. This is also expressed by suitable abhinaya. The last part, 'Jiyara morey darapavey' is also composed in such a way as to bring out the sense of fright and it is also expressed through abhinaya.

Take another example of this type of thumri in raga Kafi in medium tempo— *Jaani jaani terey mana ki baata*. This is again adapted for dance and abhinaya, and sounds like a gati of the sitar.

Here is another example in raga Bhairavi: *Kaisi ye bhalai rey kanhaai*. It sounds like a chhota khayal and is, as a matter of fact, sung both like a chhota khayal and thumri.

Rhythmic effect is the forte of this type of thumri. It is about such music that Susanne Langer said in her *Feeling and Form*: "Music makes time audible, and its form and continuity sensible."

We turn now to the Bol-banao-ki-thumri. This is banao or alapti with the bol or wording of the song. While the Bol-bant-ki-thumri is sung in accompaniment to the dance, the Bol-banao-ki-thumri is sung after a dance piece, but the abhinaya or acting is there. The Bol-bant-ki-thumri is sung in fast or medium tempo; the Bol-banao-ki-thumri is sung in slow tempo. In Bol-bant-ki-thumri, the abhinaya continues throughout; in Bol-banao-ki-thumri, it emerges towards the end when the laggee starts or the tempo is made a bit fast.



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## THUMRI

The dhruvapada and khayal are swara-pradhaana-gayaki, that is, vocal music in which prominence is given to the swara or musical note and the bol or wording is secondary. Thumri is bol-pradhaana-gayaki, that is, vocal music in which prominence is given to the bol or wording, and the musical notes are turned, twisted, moulded, and modulated so as to bring out the emotional content of the song. The text or poetic quality of the song determines the melody. The devices used for the emotional expression are jhatka, khatka, gitkiri, meend, darda, and pukaara. All this can be put in two simple words from sangeeta sastra: 'gamaka-s' or subtle graces and 'kaaku' or modulation of voice.

Generally the thought content of the song in this type of thumri is supported by singing a dohaa, or ser, or kavita, or savaiya which has similar ideas.

Some of these may be illustrated in the thumri *Kaasey kahoon jee kee batiyaan.* It is in the raga Khamaj.

Emotional expression is the main characteristic of this type of thumri. This is achieved by proper note-production. Here is a song in the raga Tilaka Kamod as given by Pandit Bhatkhande in the third part of his *Kramika.* It is generally sung as a chhota khayal. I am reproducing it along with its notation as given in the book.

| | | | |
|---|---|---|---|
| *Sa* | *Ga Ri* | | *Ga Ri* |
| *ni pa ni sa* | *ri ga ri pa* | *ma gari sa ri* | *ma ga (sa) ni* |
| Du kha vaa main | kaa - se ka | hoon — mo ri | sa ja nee - |
| 2 | 0 | 3 | x |
| *Ma* | | | |
| *ri ri ma pa* | *pa pa pa ni* | *ni sa - ri* | *sa ni dha padha* |
| Ta ra pa ta | ra pa ni ka | sa jaa - ta | ji yaa pi yaa - |
| 2 | 0 | 3 | x |
| | *Ga Ri* | *Ni* | *Pa* |
| *(ma) gari sa ri* | *ma ga sa ni* | *sa ni dha m* | *dha padha ma gari* |
| Bi na- ka la | naa hi pa re | ye ka gha ri | pa la- chi na- |
| 2 | 0 | 3 | x |
| *Ri* | | | |
| *sa ri ni sa* | | | |
| Du kh vaa main | | | |
| 2 | | | |



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Just see how this can be converted into a thumri with practically the same notes, but with different note-production. [Demonstration].

We see then that thumri is a style of singing associated with dance and abhinaya. The classicists and the elite looked down upon it, firstly because it did not adhere very rigidly to the purity of the raga, and secondly because it involved dancing and acting. Even the thumri singers, who sing it today without any abhinaya, sang it with abhinaya about 20 years ago. I have myself witnessed the performance of thumri by Shambhoo Maharaj, Rasoolan Bai, and Siddheshwari Devi with full abhinaya.

The Bol-bant-ki-thumri has practically gone out of vogue, because its very composition was meant for dance, and without the dance, it hardly leaves scope for elaboration. As I have already said, there was abhinaya, too, in Bol-banao-ki-thumri in the concluding portion where the laggee started. Now there is laggee bereft of the abhinaya.

The present style of singing thumri started with those great masters who wanted to sing thumri because of its inherent potentiality for emotional expression, but did not want to take to dance or acting. They felt that if the notes were used with proper modulation, they would themselves communicate to the listeners the emotional content of the song, and so acting was not necessary. Bhaiya Ganpat Rao, Shyamalal Khatri, Muazzuddin Khan are some of the artists who gave this orientation to thumri. And that is how Bol-banao-ki-thumri has survived.

As a matter of fact, this type of thumri has blazed a new trail in our music. It emphasises emotional expression, and this style is used even in bhajan and instrumental music where it is called *thumri ang sey gaana or bajaana*, that is singing or playing in the thumri vein.

Thumri is a purely romantic style of music. Classical art lays emphasis on the beauty of form; the romantic style lays stress on the beauty of content, enhanced by suggestiveness and association. Prof. William James says very rightly in *The Principles of Psychology:*

"Complex suggestiveness, the awakening of vistas of memory and association, and the stirring of our flesh with picturesque mystery and gloom, make a work of art romantic. The classic taste brands these effects as coarse and tawdry, and prefers the naked beauty of the optical and auditory sensations, unadorned with frippery or foliage. To the romantic mind, on the contrary, the immediate beauty of these sensations seems dry and thin".



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